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with Director
Jason Eisener**

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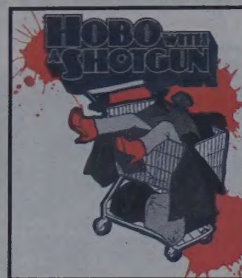
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HOBO WITH A SHOTGUN
With more '80s cartoon knowledge than you can imagine, Jason Eisener delivers his first feature. Illustration by Alex Keays

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SEE welcomes your opinions.
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SEE Magazine is located at:
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Edmonton, Ab. T5G 2X3
TEL (780) 430 9003
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Publication Mail Agreement No. 40069240
Return Undeliverable Canadian Address To Circulation Dept.
25 Chisholm Avenue, St. Albert, Ab. T8N 5A5
e-mail: readers@stalbertainer.com

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POINT OF VIEW • PARENTING

Grandparents Stepping Into The Gap

TAKING ON THE RESPONSIBILITIES OF PARENTING A GRANDCHILD CAN BE A HUGE STRAIN ON FAMILIES, AND A LONELY EXPERIENCE



URBAN MOM ANGELA BRUNSCHOT

"We have your grandson, can you come and pick him up?"

That's not a call a grandmother expects from the police concerning her seven-month-old grandson.

But that is the call Sarah received at work the night her grandson Michael came to live with her.

(The names in this story are all changed, both because baby Michael was in child services care and to prevent any further suffering for the family.)

In a split second, in the middle of an event at work and on the phone with a police officer, Sarah had to make a decision that would change the rest of her life.

Her husband Tim ran out and picked up Michael, and then stopped at a department store for formula, bottles, diapers, clothes and everything else they would need.

The next morning, Sarah called up a day home network in the area she had used while raising her own kids, trying to find a spot for Michael. She had to be at work that night.

"You just make it work," she says. "It's heartbreaking."

Many grandparents across Canada have received that call. According to Statistics Canada, in 2006 there were 65,135 children nationally living with grandparents, 28,190 under 15 years old. Here in Alberta, there were 8,215 children living with grandparents.

In Sarah's case, she says her daughter Kim was incapable of raising baby Michael because of substance abuse.

In some cultures raising grandchildren is a part of family life, but here in North America, with its emphasis on the nuclear family, not to mention the growing economic need for grandparents to delay retirement and continue working, it's a difficult task. Although Sarah and her husband Tim are comfortable financially, and are lucky enough to have each other to share the burden, many grandparents do struggle on a limited income.

Carole Aippersbach, a lawyer with the Legal Resource Centre, says there are some financial supports for grandparents if they are in a kinship care situation. In those circumstances, the grandparents receive the same amount of funding as foster parents. But this can be a difficult and very tricky situation.

"You are not the guardian. You are still beholden to the government," Aippersbach says. "A parent that gets their life together might want the kid back. Our society, on the whole, views the parent as the go to person. That's always going to be a risk."

When the grandparents legally adopt the child, there isn't a government department in charge telling them what they can do, so it's more at the discretion of the grandparents to allow or not allow the parents to see the child, she says. But under that situation, grandparents only receive the same supports as parent, such as the Child Tax Benefit.

(The Legal Resource Centre has a booklet on Grandparents rights, which can be accessed at <http://www.lawnetalberta.ca/learn/grandparents.aspx>)

Besides the legal issues, there are also emotional costs. Sarah's story will sound familiar to anyone who has a family member with a substance abuse problem.

Long before baby Michael came onto the scene, Kim had a history of drinking, Sarah says. During her pregnancy however, she appeared to clean up. Sarah saw her frequently though the pregnancy, going to doctor's visits and taking her grocery shopping.

"I was suspicious, but you can't demand of a 26-year-old that they have a drug test," she says. "When your daughter says to you: 'Mom, I'm OK. I would never hurt my baby,' at a certain point, you bite your tongue."

Sarah was there at the birth, and the new mother and infant stayed with her for the first six weeks. (Michael's father has never been a part of their lives.)

Over the next three months, Sarah says she intervened several times. Kim was taking OxyContin — an opiate that increases dopamine levels — instead of drinking, she says, and she suspected the baby was neglected.

"I would take (Michael) home with me. I would say: 'when you straighten up, you and I will have a talk.' I realized that things were more complicated than I could deal with," she says. "I cried my eyes out and I called children's services."

For three months, Michael was under a temporary guardianship order and living with his grandmother. The conditions were that Kim had to attend drug treatment and parenting classes.

"To be honest with you, I didn't want to raise her child at the beginning," she says. "I was hoping that he would be the thing that caused her to re-evaluate and give her the motivation that she needed to make changes. I really hoped things would turn for her. But of course, it didn't turn out that way."

In the end, there was a scene in a doctor's office that caused the doctor to be concerned and called the police, she says. That's when Sarah got the call to pick up Michael.

That first year was very difficult, says Sarah. She was trying to fulfil her role as a wife, mother to a teenager and now mother and grandmother to a baby, as well as holding down a job.

"I wasn't sleeping because he wasn't sleeping. My husband was pissed off at me. My daughter was pissed off at me It was like — 'Oh, just shoot me now.' ... You are torn by your love for all these people."

Her husband Tim was understandably upset. Their youngest daughter was 14 years old, and the couple had only recently regained their freedom to go out to a movie in the evening or



meet friends for dinner. Kim had been a great source of grief for many years. He was frustrated.

Sarah found it an extremely lonely experience. Sarah's family initially didn't support their decision, and the couple lost friends.

She was told that she's too old to care for a small child and that she was putting her marriage at risk. Family also warned her that baby Michael could grow up to be a troublemaker like his mother.

There's also little in the way of support networks for families like Sarah's in Alberta. Sarah connected online with Can-Grans, a national non-profit offering support for grandparents parenting. Through that group, she has connected with local grandparents and is preparing to offer some support to others in a similar situation, but it's very informal and online, with no regular support meetings.

No matter the hardship, Sarah and Tim didn't have a lot of choice. If Michael went into the child services system, they may have lost contact with him. Sarah says she could have entered into a visitation agreement with new adoptive parents, but she wouldn't have had a legal right to see her grandson. Family law puts a great emphasis on the parents' rights.

It's a hard situation, and a complex one. Surely there's a better solution, one in which grandparents have more legal rights to see a child, while not necessarily taking on the entire burden of raising them. As it is, grandparents are faced with an all or nothing choice.

Sarah and Tim did formally adopt their grandson, and on the other side of all that pain, have found a new sense of commitment and happiness in their family.

"At least I can look at myself in the mirror in the morning and feel that I've lived my life with integrity," she says, "regardless of what the outcome is."

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—Derek Burney, former ambassador to the United States, quoted in *Ottawa Citizen*.

GET READY FOR AN ELECTION

If all goes as expected and the budget brings about the collapse of the Stephen Harper government, this will be our third general election in five years. That's about two elections too many, but that is the price we pay for a minority government.

Indeed, it's surprising that the Conservatives have lasted so long, and only the relative weakness of the Liberals has kept Canadians from going to the polls before now.

Tuesday's budget by the Harper government was clearly designed to provoke an election.

Finance Minister Jim Flaherty craftily designed it to paint New Democrat leader Jack Layton into a corner from which he had only two options: support the budget and be scorned for propping up the government, or reject it, bringing down the government.

The budget was loaded down with a series of goodies — drips and drabs of support for families and the environment — that were just enticing enough to make it look like the Tories were listening to the demands of the New Democrats, but not so rich that they gave the NDP all they wanted.

What the Liberals and the Bloc Québécois wanted was not relevant to the process; they had already indicated that they were going to vote against the budget.

By bringing in a budget that the NDP was likely to reject, Harper signaled that he wanted his government to fall.

After all, the Tories have been in pre-election mode since the last time Canadians went to the polls. They've got buckets of cash, are consistently ahead in the polls, and have a well-oiled, ready-to-go election machine.

They've also spent millions on undermining Liberal Leader Michael Ignatieff in a

series of vicious and questionable TV ads.

And they've spent millions of our dollars advertising the benefits of the economic 'action plan', with a non-too subtle message of 'stay the course.' Canada's economic performance, while not stellar, is still among the best in the world.

Why the Liberals would want an election is less clear.

True, a series of ethics scandals — from Bev Oda's fibbing to Parliament to the government being found, for the first time in Canadian history, in contempt of Parliament — have shown Harper's true colours and provided the Liberals with a weapon they think they can bludgeon the Tories with during an election.

Harper's prerogative of parliament — twice — should also play prominently in attacks on his record.

The Liberals will be asking Canadians if we really need to spend billions on new fighter jets and billions more on prisons, money which would be better used for 'ordinary Canadian families' (be prepared to hear that phrase a lot). The Liberals will have to convince millions of Canadian voters to vote against their pocketbooks and look at the undemocratic actions of Stephen Harper.

As for the New Democrats, Layton's decision to immediately reject the budget was a strange move by a party that has the most to lose. If the Conservatives win a majority, Layton's New Democrats will fall into irrelevance.

With all this fancy footwork politically speaking, it can be hard to see the real issues. Democratic accountability, the health of our social safety net, and true economic stability are all important issues that must be addressed. Really, why else do we have elections?

BY THE NUMBERS • POLICE CONTROL TACTICS

EPS control tactics report, Edmonton Police Commission, January to June 2010 compared to the same period in 2009

Taser Stun
↓ 33.3 %
Impact Baton
↓ 25.9 %

Holding Technique
↑ 7.7 %

Communication
↓ 6.3 %
Strike
↑ 60.8 %



POINT OF VIEW • SOCIAL MEDIA

Twitter Turns Five



OUTSIDE POLITICS **MAURICE TOUGAS**
A FULL COLUMN IN SHORT, 144 CHARACTER BURSTS

before the one billionth tweet was sent. Now, a billion tweets are sent every eight days.

• Twitter claims 140 million Tweets sent daily. At least 85 million begin with 'I am so BORED at work today'.

• Stats show 34% of Twitter users hadn't tweeted even once; 73% of users tweeted less than 10 times. Which means 27% never shut the hell up.

• I have 234 followers, 12 of which are people I know. The rest have names like Cochrane Weddings and Hot Yoga Lounge. No clue why.

• Most followed person on Twitter is Lady Gaga at 8.9 million, followed by Justin Bieber at 8.2 million. I have catching up to do.

• Most followed person based in Canada is Jeremy Jack Bieber at 185,000. He's Justin's dad. I wish I was just joking, but it's true.

• This just in from Twitter person I'm following: "going for second cup of coffee today!"

• I've written 277 Tweets since joining March 31/09. Should pick up the pace, or pack it in. Would hate to disappoint Cochrane Weddings, tho.

• Wrote 278th Tweet: Home sick with terrible head cold today. Writing col. for SEE on Twitter. Will take a break for Price is Right, however.

• Perhaps that explains why I don't tweet very much. And have only 234

followers.

• Funny thing... that's the most profound Tweet I've written in weeks. Also kinda sad.

• One of faves is comic Norm MacDonald. Sample: I know this is the height of hypocrisy but I don't like volcanoes cause they've killed people.

• Yes, I realize Norm is an acquired taste. But he kills me.

• Also a big fan of guy named Andy Borowitz. Great Tweets, hilarious blog.

• Best thing about Twitter is that it acts as your own personal newswire.

• When I worked at a daily paper, I used to scroll the wires all the time for news. Twitter is almost the same thing, only more pointless.

• Found out about Stelmach resignation via Twitter. First hint that he was quitting came from a rumour from Vancouver.

• Twitter employs 400 people. Hiring more just to handle output from Charlie Sheen.

• Another from Norm MacDonald: That which does not kill me makes me wounded.

• Twitter suggests that I follow Walmart. Hell, I won't even go into a Walmart.

• Twitter revenue listed at \$150 million. Based on 200 million users, that's pretty pathetic.

TOUGAS cont'd on pg. 7

New York Times Pay Wall A Risky Move

REMEDIAL MEDIA DAVID CLIMENHAGA
**THE ANNALS OF NEWS-
 PAPER PUBLISHING: WILL
 PEOPLE PAY FOR NEWSPAPER
 CONTENT ONLINE?**

Since the *New York Times* has decided to erect a "paywall" around its unique and precious content, lots of readers will have to say goodbye to the paper's copy. For one reason or another, perhaps because their only access is through a public library terminal, they just won't get to go there any more.

No matter from the paper's perspective — those readers are mostly poor and their loss won't make much difference to a fat old bottom line.

But there are literally millions more like me, who won't pay a dime to read anything on the Internet.

Many of us are not particularly worried about online data security any more, so we'll pay over the Internet for tangible goods or meaningful services. So, for example, we'll buy stuff on eBay, use an online service

for domain names or purchase software.

But pay for newspaper copy, even from a good newspaper? It's just not going to happen.

This reality, the *New York Times* is going to find, is going to make a difference to its bottom line, and not in a good way.

The paper's St. Paddy's Day announcement that it was putting a paywall around its material — starting in Canada, in the great American business tradition of screwing their Canadian customers the firstest and the mostest — is only the latest chapter in the tragicomic story of desperate newspaper publishers trying to think of ways to wring profit from the Internet.

As the *Times* reported in 2009, "media companies of all stripes built their business models on the assumption that advertising would continue to pour into their coffers. But with advertising in a tailspin, they now must shrink, shut down or find some way to shift more of the cost burden

to consumers ... who have so blissfully become accustomed to web content that costs nothing."

Alas for those media companies, many readers have realized they pay quite enough for Internet service, and there's plenty to read for free. The likes of the BBC and Al Jazeera, for example, won't be erecting paywalls for their own reasons, so guess where readers will go. New groups

of going straight to the paper's home page.

When they do pay, the price is steep: \$15 for four weeks, or \$195 a year. Your iPad app will count to your 20 stories, too.

Online advertisers who pay for click-throughs from the paper's stories could be horrified to learn the impact this will have on how many people see their ads. They'll flee to

it also ruined the business model that created huge profits for more than a century.

While the paper's editors may think they're had the greatest publishing idea since Gutenberg, nobody but a few bazillionaires will pay what they hope, especially since climbing over the paywall presents a mildly interesting challenge.

In time, when the paywall results

**THE TIMES TRIED A PAYWALL IN 2007,
 AND IT DIDN'T WORK WELL THEN, EITHER. THE PAPER'S PAYWALL,
 IT TURNED OUT, WASN'T THAT HARD TO BREACH ... THE NEW PAYWALL WILL
 BE FULL OF HOLES TOO, AT LEAST AT FIRST.**

— churches, labour federations and businesses — may start offering news to attract readers to other messages.

The *Times* tried a paywall in 2007, and it didn't work well then, either. The paper's paywall, it turned out, wasn't that hard to breach; courtesy of helpful bloggers who reprinted articles and blog search engines like Technorati.

The new paywall will be full of holes too, at least at first. The principal loophole will be that readers, able to read 20 stories a month for free, won't have to pay if they link to additional stories via Google, instead

publications without paywalls. Those that advertise on iPad apps will find many users just delete the *Times* app. Because links to the paper's stories will no longer work.

Since the paper makes \$300 million US a year from digital ads, *Wired Magazine* predicts losses will overwhelm the wall's \$24-million potential yearly revenue, never mind its \$40-million development cost.

The World Wide Web enhanced and amplified the influence of newspaper proprietors enormously — especially for the *Times* as the world's newspaper of record. Unfortunately,

in serious online advertising revenue deterioration, the paper's owners will have to rethink their decision. They may give up, or they may make the *Times* even tougher to access.

Either way, they will have lost their pre-eminent position as the world's most important newspaper.

Remedial Media is an occasional media column by David Climenhaga, an award-winning local writer and blogger who has worked in senior writing and editing positions at the Globe and Mail and Calgary Herald. He is also the communications director for AUPE.

TOUGAS (cont'd from p. 6)

- My dad always asks me how Twitter makes money. Now I know — 1/16th of a cent at a time.
- Twitter is apparently valued at \$4.5 billion. On \$150 m in revenue? As they say on Dragon's Den, the valuation is crazy.
- Just added follower no. 237. Pressure is building not to bore these poor people.
- Twitter has become the preferred method for politicians to send out press releases, making PR people even less useful. If that's possible.
- 'Trends' tracks Twitter topics by words. As I write this, the word 'hobo' is trending. I'm guessing real

hobos aren't doing the tweeting.

• Overall, I've come to appreciate Twitter. If you pick the right people to follow, you can keep up with the world from your desktop.

• But most use it to keep tabs on the likes of like Lady Gaga. Does it make them feel like they're connected to a celebrity?

• Recent Lady Gaga tweet: 'Glass of wine + a nail file, bedtime heaven. Some things never change.' So deep, so profound.

• Latest from Norm MacDonald: "On it rolls, we're all just freight." See, he's funny AND profound. And a little depressing. My kind of celeb.

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The application deadline is **April 15, 2011.**



THE CITY OF
Edmonton



Confronting Racism

IMPORTANT OPPOSITION

NO REACTION WOULD BE DANGEROUS, SAYS ONE CALGARY ACTIVIST

BY LEAH ORR

CALGARY — It's 10:30 a.m. on a chilly Saturday morning and a crowd of around 200 is milling about in front of Calgary city hall. Organizers are updating demonstrators with information received from people at outposts who are keeping an eye on members of Alberta's latest incarnation of a neo-Nazi group — Blood and Honour.

"They're moving east on sixth," says an organizer in a cowboy hat and aviator sunglasses. His name tag reads "Gandalf."

"They're over there!" shouts someone over the megaphone. About a block

away, behind a cordon of police, some in riot gear, and police vans I see the tops of black "White Pride World Wide" flags. Anticipation turns to action. Blood and Honour has arrived.

White pride rallies and the concurrent anti-racism rallies have become an annual tradition over the past four years. The first march in 2008 was a day-long game of cat and mouse in which about 250 anti-racists followed about 40 neo-Nazis through downtown Calgary. Escorted and protected by the police, Aryan Guard members made their way to the steps of city hall and chanted "White Pride World Wide" and other slogans until they were ushered onto a school bus to leave downtown. In 2009 there were violent confrontations that resulted in several arrests. In 2010, the



White pride marchers in Calgary | PHOTO BY ANDY NICHOLS

neo-Nazis didn't march.

Today, Jason Devine taunts them. "Where's Kyle?" he shouts toward the distant group of about a dozen marchers. Kyle McKee, the de facto leader of the group, is currently serving a 60-day sentence for uttering threats, which were directed at Devine. The married father of four is the public spokesman for Anti-Racist Action Calgary, and a past target of violence. Devine's home was firebombed in 2008 and he was assaulted by three intruders in his family's home in late 2010. He believes he's being targeted because of his anti-racist stance.

An Edmonton protester who travelled in my group says events in Calgary do affect Edmonton.

"What happens 300 kilometres

down the road could just as easily happen here if people across the province don't band together," says the protester, who didn't want to be named because of safety concerns.

Personal safety weighs heavy on the activists' minds. Cameras are rolling on all sides. Anti-Racist Action Calgary flyers circulate telling people concerned about being identified by the neo-Nazis or having their face seen by the media should feel free to "mask up." Many people wear disguises such as bandanas, scarves and V for Vendetta masks. Others, including myself, don't.

Recent events in Edmonton — particularly hate crime charges against four local men — have anti-racists concerned, as they've seen a rise in Blood and Honour recruiting activity both on the streets and online.

This isn't the first time we've seen a surge in white supremacist activity. In 1990, members of "The Final Solution" neo-Nazis attacked journalist Keith Rutherford at his front door. In 2004, Western Canada for Us used Edmonton as a base until it was dissolved when one of its founders, Glenn Bahr, and the organization were found guilty of violating the Canadian Human Rights Act prohibition against distributing hate propaganda through the Internet.

So why not let them have their march? Why oppose a small group of people with unpopular ideas?

"To let them march freely and to act out with impunity empowers them and is dangerous," Jason Devine says. "Only by opposing them can we halt their growth and eventually force them to quit or leave."

Leah Orr is a freelance writer with an interest in white supremacist movements and involved with anti-racist organizing in Alberta.

PARADE FIZZLES

ONLY ABOUT 14 MEMBERS OF BLOOD AND HONOUR SHOWED UP FOR THE RALLY

BY TREVOR SCOTT HOWELL

CALGARY — Expectations were high for this year's White Pride march.

After all, dozens, if not hundreds, of neo-Nazis were expected to descend on Calgary — the "centre of the country's neo-Nazi movement" trumpeted one prominent national newspaper.

The reality, however, was quite different.

All told, about 14 members of the white nationalist group Blood and Honour, many clad head-to-toe in black clothing, combat boots and bandanas covering their faces, showed up for the so-called rally.

It was a far cry from the 50 to 60 White Pride supporters who attended the 2009 march, clashing violently with hundreds of anti-racism activists and a woefully unprepared Calgary Police Service.

A prominent local anti-racism ac-

tics. Dozens of officers successfully held the two opposing sides apart, preventing the White Pride supporters from reaching their goal: the steps of city hall.

With their leader, Kyle McKee, recently jailed for 60 days on several charges, including uttering threats to Devine on Feb. 13, the members of Blood and Honour appeared rudderless and confused.

"What do we do now?" asked one visibly frustrated individual before the group huddled together to hatch a new plan, which entailed marching east one block only to be thwarted by yet another police blockade. They marched back, and were again blocked.

"We're just going to ride it out until they go home," said one officer.

This let's try to outwit the cops strategy played out, almost comically, several times, before the group finally settled along Macleod Trail and Seventh Avenue, and were left trading playground barbs with 200 anti-racism protesters half a block away.

Meanwhile, White Pride marchers played it up for local media. Immigrants and their kids were stealing their jobs and dealing drugs, they

THE WHITE PRIDE ACTIVISTS WERE LESS FORTHCOMING WHEN ASKED IF THEY THEMSELVES WERE LOCALS OR IMPORTS FROM OUTSIDE ALBERTA'S BORDERS. "NO COMMENT," SEVERAL SHEEPISHLY REPLIED.

tivist says this year's march "clearly wasn't a success" and may have demoralized some of its supporters, but adds Calgarians shouldn't believe the small turnout means the neo-Nazi movement is fading.

"Unfortunately, that's wishful thinking," says Jason Devine, a member of Anti-Racism Action Calgary. He points out that only a number of months ago he was attacked in his home.

In November, five masked thugs broke into Devine's home with bats and hammers, severely beating him and a friend. No charges have been laid from the incident.

This year marked the fourth White Pride march held in Calgary to coincide, or perhaps to conflict, with the UN-sponsored International Day for the Elimination of Racial Discrimination.

For the past four years, white supremacists have marked the day by winding through Calgary's downtown streets, fists in the air, White Pride flags flying, and shouting "White Pride worldwide" in unison, with the goal of rallying support for the establishment of an official White Pride Day on the steps of city hall.

Calgary police seemed well prepared to handle any potential con-

said. Immigrants working at fast food joints made it infuriatingly difficult to order burgers and fries because of their poor English skills, complained one individual wearing an oversized leprechaun hat, without a whiff of irony.

(Irish immigrants were often portrayed as job-stealing drunks and Neanderthals throughout the 1800s and 1900s in the U.K., U.S. and Canada.)

The White Pride activists were less forthcoming when asked if they themselves were locals or imports from outside Alberta's borders. "No comment," several sheepishly replied.

Sources told *Fast Forward Weekly* many of the neo-Nazis flew in from Ontario two days before the protest. Calgary's neo-Nazi movement gets much of its support, including financial, from other parts of Canada and the U.S., says Devine. "The majority of these people do come from out of town," he says.

Before it imploded due to infighting, the Aryan Guard in Calgary offered a "white relocation program" in an attempt to entice "young neo-Nazis to come out from the east and other parts of Canada to come here," says Devine.



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Tempted By Socialism? Try The Board Game

STRAIGHT DOPE CECIL ADAMS
**WAS MONOPOLY
 ORIGINALLY MEANT TO
 TEACH PEOPLE ABOUT
 THE EVILS OF CAPITALISM?**

I heard the original Monopoly game, before Parker Brothers took it over, was designed to teach people how broken capitalism is. Is that true?

—Matt, Whitehorse, Yukon

Yes, it's more or less true, although you have to ask: who needs a game to understand how screwed up capitalism is when all you have to do is read the news? Be that as it may, I convened the Straight Dope staff to play several versions of proto-Monopoly. Their review: nothing like the socialists to make the capitalists look good.

The earliest recognizable version of what we know as Monopoly was patented by Lizzie Magie in 1903. The Landlord's Game, as she called it, featured a board with the familiar circuit of increasingly pricey neighborhoods interspersed with railroads and utilities. At three of the corners were Go to Jail, Public Park (the ancestral version of Free Parking), and the Jail itself.

The fourth corner, however, wasn't labeled "Go" but instead bore a drawing of the globe encircled by the lofty words "Labor Upon Mother Earth Produces Wages." Translation: you got a hundred bucks. Nonetheless you realize: someone here has an agenda.

The story goes that Magie intended her game to be a teaching tool about the injustices of capitalism.

She was a fan of the theories of political economist Henry George, who thought landlords were parasites and advocated a "single tax" on them to replace all other taxes.

You're thinking: what an exciting premise for a board game. Depends on how it's handled. If the idea was that the players, beaten down by exorbitant rents, were supposed to rise up and feed their evil landlord's intestines to him with a fork, this might indeed make for a diverting family game night.

But that's not what happened. Instead, the player who accumulated the most money won. How does this teach us about the dark side of capitalism? Search me. All we can suppose is that in 1903 Magie's political thinking, or anyway her approach to agitprop, wasn't fully formed. Perhaps she thought referring to money paid for food, shelter, etc., as "indirect taxation" rather than "expenses" would impart profound lessons in economics. If so, ma'am, I have to tell you: this probably went over the average player's head.

Magie eventually tumbled to the pedagogical shortcomings of her invention. Her 1924 patent for a second version of The Landlord's Game explicitly said one objective was showing "how the single tax would discourage land speculation." The rules now showed more attitude. For example, when throwing the Chance cube, a five meant you'd been "caught robbing a hen-roost — go to jail," whereas a 10 meant you'd been "caught robbing the public — take \$200 from the board. The players

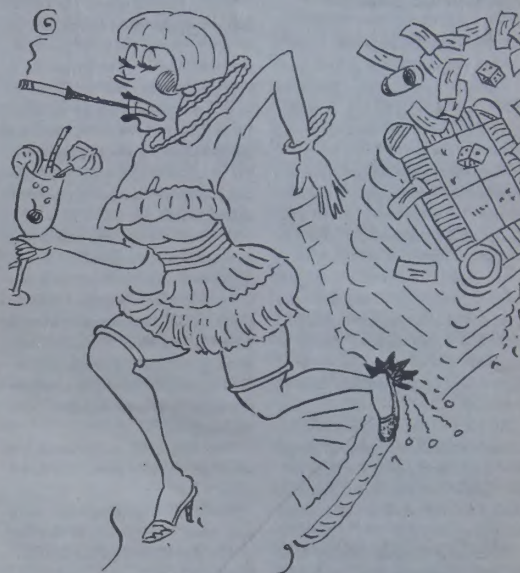
will now call you Senator." Ha!

Two new concepts were introduced in the 1924 edition. Idle Land could be bought for \$100 and sold for \$200, showing the easy money in land speculation. The other novelty was Monopoly, which at this point applied only to railroads: if you owned all of them, you could charge twice as much. Magie thought this would teach the proletariat that monopolies and land speculation were wicked. However, since the goal was still to wind up with the most money, a more obvious lesson might have been: monopolies and land speculation were great.

As the capitalist frenzy of the 1920s continued unabated, Magie undoubtedly thought: my plan isn't working. She gave it one more try. In 1932 she unveiled a combo game called The Landlord's Game plus Prosperity. Prosperity was played on the same board but with modified rules: taxes, jail, and monopoly pricing were now eliminated; land rent was paid to the public treasury; once enough treasury cash accumulated, private utilities were condemned and placed in public ownership.

Most importantly, players could vote to switch from Landlord to Prosperity rules in midgame. Now those chafing under the capitalist yoke (i.e., losing) could wise up, go socialist, and take over.

You can guess how well that went. In our clinical trials, my assistant Fierra quickly figured out how to game the system and make money off railroad nationalization. Her fellow staffer Una discovered using the



railroads to take you to real estate offices and treat them as "free parking" was a safe way to get around the board. Mainly, though, the players were frustrated and bored. After 10 minutes, Fierra exclaimed in her charming English accent, "Dear God, this bloody game sucks!"

People evidently felt the same in 1932 — Magie's latest brainstorm went nowhere. A few years later, in the best capitalist tradition, Charles Darrow ripped off Magie's ideas, sold Monopoly to Parker Brothers, and

became a millionaire. Meanwhile, the Stalins of the earth turned out not to be playing Prosperity, as some naïfs thought, but rather Totalitarian World Domination, which endured quite a while. All of which invites the conclusion: next time you're tempted by some utopian ideology, play the board game first.

Send questions to Cecil via straightdope.com or write him c/o Chicago Reader, 11 E. Illinois, Chicago 60611. Subscribe to The Straight Dope podcast at the iTunes Store.

NEWS BRIEF · ENVIRONMENT

Lights Out For Edmonton

**IT'S AN HOUR OF
 NON-POWER AS THE CITY
 PARTICIPATES IN ANNUAL
 EARTH HOUR SATURDAY**

BY MAURICE TOUGAS

It will be lights out for much of the city of Edmonton on Saturday, March 26 as the city asks you to turn off your power for an hour as part of the fifth-annual worldwide Earth Hour.

Thousands of Edmontonians participated in last year's Earth Hour, a symbolic, one-hour shutdown of power.

Brad Curtis, with the city's office of the environment, says power usage dropped three per cent during Earth Hour last year, according to figures from EPCOR. That's down from 5.2 per cent in 2009, but double the numbers for the first year in 2008. The numbers for city of Edmonton-owned buildings were even more impressive, with a hefty 19 per

cent drop in power use during Earth Hour.

"We acknowledge that just turning off your lights for one hour isn't going to reverse the effects of climate change," Curtis says. "But it gives us time to stop and think about how much power we use every day and to ask questions of whether we need to use that much and if we could power down more often."

To kick off the hour of non-power, the city is hosting a two-hour family event downtown at City Hall Plaza, beginning at 7:15 p.m., with a court jester, fire juggler, drummers, ban-nock making and star gazing with the Royal Astronomical Society of Edmonton. The lights around Churchill Square will go out at 8:30 p.m. The city has contacted owners of a number of downtown towers and hopes for a substantially darkened city centre.

The U of A promotes Earth Hour on Friday night, with a pledge drive

event at Dinwoodie Lounge, which encourages students to sign up the online pledge (www.wwf.ca/earth-hour/) to go dark on Saturday. The music will be organized by the social justice group 'Music is a Weapon' and will be powered by 10 bicycle powered generators.

Earth Hour began in 2007 in Sydney, Australia, as a symbolic stand against climate change. On that first Earth Hour in Sydney, led by the World Wildlife Fund, 2.2 million individuals and more than 2,000 businesses turned out their lights for an hour. In 2008, Earth Hour attracted 50 million participants worldwide, as world landmarks from the CN Tower in Toronto to the Colosseum in Rome all went dark for an hour. Last year's Earth Hour was the largest ever, with 128 countries and territories switching off.

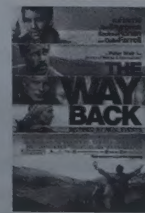
This is the fourth year the City of Edmonton has participated in Earth Hour.



Waste Land

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Records Keep Local Music Store Spinning

OUT OF THE ASHES OF MEGATUNES, A NEW INDEPENDENT RECORD STORE EMERGES

BY MAURICE TOUGAS

When Whyte Avenue record store Megatunes unexpectedly closed its doors last year, three long-time employees found themselves wondering what to do next.

Opening a new independent record store seemed like a natural step, but opening a record store in 21st century Canada may seem a little like opening a store that sells only Atari video games. In this age when billions of songs are downloaded for free, and where even music retailing giant HMV is considering closing its Canadian stores, is there any market for music that you actually have to PAY for?

As the owners of Permanent Records found out, yes, plenty of people still don't mind paying for their music – and even more music fans want their tunes delivered in the dinosaur technology of LPs.

Permanent Records owners were all with Megatunes the day the independent music store died – David Gawdunyk was the manager, Clint Anderson the assistant manager and Mike McDonald was the shipper-receiver. The idea of opening their own independent record store naturally came up.

But seriously – a record store? Who goes into that business today? "We got a lot of that," admits Gawdunyk. "But having said that, we got more props or congratulations than discouragement."

"I think at the beginning it might have been one of those things we say to make ourselves feel better about our situation," recalls Anderson.

"But every move we made towards opening up the record store was a move we couldn't get out of."

After a lengthy search for a location, ranging from 118th Avenue to 124th Street, they settled upon the first location they looked at, a 900-square-foot space at 8126 Gateway Blvd., not far from the old Megatunes site on Whyte Avenue. It's less than half the size of Megatunes, but that, says Gawdunyk, means they have only enough room to stock stuff that sells.

The three owners were armed with an intimate knowledge of how record stores work, and a built-in client base of ex-Megatunes customers. Gawdunyk says old Megatunes customers were begging them to open a new store, giving them a couple of hundred e-mail addresses from customers eager to know when their store would open.

They didn't try to re-invent the wheel at the new store, Gawdunyk says.

"We had something successful over there, and it would be silly not to take that model and just do it better on our own."

And that model is pretty straightforward – stock items that you can't find elsewhere, with new stuff for the customer to discover.

"Those are the kinds of people that I've been catering to for years, and continue to cater to in the new store," Anderson says.

Their clientele, says Anderson, could broadly be described as CKUA listeners – i.e. roots, folk bluegrass, blues – with a healthy dose of non-CKUA metal.

"Ultimately, the customers tell us what they want, and our directive is to serve them," says Gawdunyk. "We have no option but to play to our



David Gawdunyk (left) and Clint Anderson (right), owners of Permanent Records | PHOTO BY CRAIG JANZEN

strengths. We don't have the luxury of stocking what we think is the coolest thing ... if we sold only what I like, we'd be bankrupt in a month."

Pointing to his metal section, Anderson says he wants it to be the best selection in the city – but if the public doesn't respond, then out it goes. (He's not worried about that, however. "Metal will never die, or so they say.")

A strong metal selection may seem incongruous, but it's a reflection of the eclectic customer mix the store is drawing, Gawdunyk says.

"We'll get the 40-plus CKUA listener, and the 16-year-old metal fan. What do they have in common? They're all looking for music that other stores don't carry."

Customers want and value the

opinions of the three owners. Gawdunyk says the worst thing you can have in an independent record store is no opinion.

"You don't want to bullshit the customer," Gawdunyk says, "telling them 'oh, it's great'. Not everything is great. They respect that."

To their surprise, vinyl is outselling CDs at Permanent Records.

They were expecting maybe a 50/50 split between CDs and LPs, but now the old school technology has taken a roughly 70-30 lead.

Vinyl was happening when they were at Megatunes, but it seems between the time Megatunes closed and Permanent opened, vinyl really took off.

"Maybe everybody got a record player for Christmas," Anderson

jokes.

What sells in vinyl? The so-called classics fly out the doors; Anderson holds up an album, J. Geils Band Live, released in 1972, that he says they can't keep in stock. Younger readers may say "J. Who?", but to a different demographic, J. Geils still, apparently, sells.

Vinyl sales have been boosted by record companies that now include a CD or a digital download included with the LP, covering all the bases. Prices have come down, too.

After three months in business, they're meeting expectations.

Gawdunyk is often asked about the secret of their success so far.

"It's so simple ... serve the customer. Don't dictate. Let them tell you."

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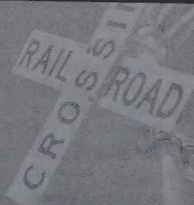
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Hakone Offers Some Very Tasty Fish



NEW JAPANESE RESTAURANT IS SET TO BECOME THE BEST SUSHI JOINT IN THE NORTH END

HAKONE JAPANESE CUISINE
13907-127th St., 780-761-3006

BY SCOTT LINGLEY

You can't really mention Japan right now without acknowledging the cluster of disasters that has befallen that nation in the last couple of weeks.

It's hard to conceive of the scale of death, deprivation and displacement that's gripping Japan right now, so I hope we all give some thought to sending something their way, through whatever channel we deem appropriate.

Among the many things the world owes to the Japanese is the knowledge that raw fish is not only palatable but freaking delicious. And while our landlocked location may seem abundantly supplied with sushi outlets, there isn't to my knowledge a

vast array of sushi restaurants in Edmonton's north end (Tokyo Express does not count).

So to see a Japanese restaurant flying its banner from a strip mall northbound on 127th Street was a welcome sight.

Hakone has barely been open a couple of months and sure looks brand spankin' new — the white interior, lined with lotion-coloured leather booths and strung with paper lanterns, is immaculate and pleasantly scented.

A generous handful of diners had found their way in there on a Saturday night, but there was still room for two more. A sliding door with etched glass panels obscured a private table where one of the two kimono-clad servers periodically vanished. The glassed in sushi bar, administered by an intense and steadily occupied young man, gleamed under bright pot lights.

The menu seemed stocked with all the things you want a sushi place to give you to choose from — even a few oystery things, if you like those. The perennial co-diner and I decided to test Hakone on the fundamentals — beef tataki, our favourite nigiri, rainbow maki and a few things picked at random off the top of the menu.

It was clear from the note of dis-

tress in the way our server asked, "Is everything okay?" that her (lack of) experience as server had reaped the rudeness of certain elements of the dining-out public. She seemed apprehensive that some detail that

THE TAB: \$55 FOR TWO (FOOD ONLY)
THE GIST: A WELCOME RAW FISH OASIS IN THE NORTH END
TRY THE: BEEF TATAKI
AVOID: UNNERVING THE SERVER

eluded her notice had provoked our ire and we were ready to unload on her and we had barely arrived. No one said working in a sushi restaurant in the north end of Edmonton would be easy.

The food did not take long to arrive, at least the first round of it. If there were slight intervals between bursts of food, at least the dishes came out in appealing configurations. The beef tataki (\$9.95) — lean, diaphanous slices of seared rare beef in a pool of citrusy, vinaigery sauce with thin slices of white onion, chewy seaweed (wakame) and a dollop of grated dai-

kon with hot pepper — both slaked our late-dinner growlies and whetted our appetites. It was an excellent example of the form and perfect for two.

The moyashi (\$5.25) and karokke (\$6.95) came next. The former was a nice alternative to the standard sushi-house iceberg-lettuce utility salad: a heap of stirfried sprouts, pepper spears, carrots, celery, cabbage and onion topped with fresh ground black pepper, satisfyingly crunchy and nutty, without the nuts. The latter — fluffy fried potato croquettes with bits (and I do mean bits) of corn and shrimp sided with a ketchup-but-not-ketchup dip were tasty enough, but I wondered if four nuggets were worth the asking price.

A small lull ensued, giving us time to savour our Sapporo and wonder whether we'd be able to see the super moon astronomers had been promising, during which our server, to whom we were trying to be extra nice, asked us a few times if everything was all right, as though she were dreading the answer.

The main event arrived in good order, mostly. They'd run out of tuna belly (toro) halfway through our order, but could otherwise provide the salmon and chopchop we'd ordered (\$4.25 for two pieces). They more

than atoned, first by comping us a serving of the red tuna. Then they didn't charge us for the one order of toro they did provide us.

The sushi was excellent — the tuna (maguro) and salmon were fresh, amply portioned and melt-in-your-mouth. The chopchop — chopped scallop and fish roe bound with mayo in a little seaweed envelope was creamy, well supplied with crispy beads of tobiko and just the right amount of mayo, and scallop rather than fishy. My co-diner, never too keen of the tempura prawn nor the tempura crumbs that constitutes the heart of many a rainbow roll, heartily approved of Hakone's variant, with a wedge of avocado, a dab of mayo and tobiko comprising the centre around which rice, salmon, tuna, cooked shrimp and avocado were wrapped.

I don't know what our server was so worried about — it was a delicious meal, well prepared, nicely timed and totally satisfying — and, despite their conspicuous unease, the servers comported themselves well. If Hakone's kitchen is firing all cylinders this early in their young life, it won't be long before they cement their reputation as the best sushi restaurant in the north end.

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Left: Eisener and Hauer go over shooting technique. (SUPPLIED)

WITH MORE '80S CARTOON KNOWLEDGE THAN YOU CAN IMAGINE, JASON EISENER DELIVERS HIS FIRST FEATURE

BY CURTIS WRIGHT

It's remarkable to think what can happen in four years.

In the spring of 2007, director Jason Eisener's short *Hobo with a Shotgun* won the Robert Rodriguez Grindhouse Trailer competition at South by Southwest in Texas, and was then shown as part of Canadian screenings of the Quentin Tarantino/Robert Rodriguez shock-project, *Grindhouse* (*Planet Terror/Death Proof*). Then on the eve of that double-feature's premier in Los Angeles, Eisener received a phone call asking him to start work on a full-length of *Hobo* — a film, he admits, didn't actually seem like it was going to see a full-length screen.

Fast forward to the present, Eisener, with the help of childhood friends (who also happen to be solid filmmakers, writers, and cinema lovers) made a childhood dream a reality. Shot in Dartmouth, N.S., *Hobo with a Shotgun* is about as big of a first feature length as you can get — especially when you're from Dartmouth. With no offence to Nova Scotia whatsoever, a film so ambitious in scope and packed in screen-filling mania is not something you would expect to see from a fresh Hollywood director doing his

first movie — never mind his team of raised-in-the-'80s film lovers from an eastern Canadian city with a population just under 70,000.

With extravagant gore, colour saturated film, ear-pounding sound and impressive ambition, *Hobo with a Shotgun* surely isn't for everyone, but everyone will be talking about it.

SEE had a chance to discuss childhood in the '80s, filmmaking and *Hobo with a Shotgun* with Eisener.

SEE: I've never seen anything like *Hobo with a Shotgun* until now. I still really don't know what to think. Where did you get the inspiration for the film?

Eisener: I think this is the same for every artist: you have to track down what inspires you. And for us, making this movie it was our childhood. In the movie you can see that. Totally '80s. Growing up at that time kids were subjected to such high concept materials all the time. Things like *He-Man*, *Ghostbusters*, *Transformers*, *Voltron*, *BraveStarr* — every day these cartoons and things that were marketed towards us were such crazy ideas, and that's where my imagination comes from. While making this film we would always be going

back, looking for those sources.

SEE: I can see cartoon elements, mainly in the unrestrained imagination, but this film is far from an easy-to-swallow kid's show. What genre is it?

Eisener: Out of all the questions I get asked, it's probably the hardest one to answer. There are so many genres involved — it's an action movie, and sometimes there are horror elements, and other times it's an Italian crime movie, and there are even western moments. That's all kind of the spirit behind it. Rutger Hauer calls it a graffiti western and I like that description.

SEE: It seems like you're quite taken with the spectacle of violence.

Eisener: Well, the violence in *Hobo* is just so over the top — very cartoony and comic book world, whereas, if you saw someone getting shot on the street, well, that's a horrifying thing. The way we do it in our movie, whenever anyone gets shot, it's kind of a *Robocop* thing — a water balloon of fake blood literally flies on to the lens. It's just so hyper-realistic that it becomes instantly obvious that it's not real — you can't believe the insanity of it."

SEE: So ... you wouldn't let your kids see this?

Eisener: It isn't for kids! I don't have kids, but if I did, I wouldn't want them to see *Hobo* just now. But it's my dream to make a kids movie someday. I love really good kids movies — especially the ones that came out in the '80s like *Monster Squad* and *Goonies*. Those movies made me want to get outside, get to the woods and create adventure. I would love to make a film that could do that and maybe get kids away from their computers or video games for

a couple days — get dirty and get some scrapes on their knees.

SEE: When did you change from a kid into someone who made the decision to do this as a career?

Eisener: I remember being in high school and me and my best friend John (Davies, a writer on *Hobo*) saw *Evil Dead 2* together — and we both fell in love with cinema at the same time. Right after we thought that we had to do this. We were already getting pressured by our parents who were wondering what we were going to do after high school, the same thing as every kid.

SEE: I guess you've found out what you're going to do after high school.

Eisener: Oh, man! This has all been a dream come true — making my first feature film, having Rutger Hauer star in it and, in a way, this has always been the plan. Ever since high school, every hour of our lives have been put towards making our first feature and it's amazing that it has all come together. It's so weird to talk about. But it's a rewarding feeling to have it happen for us."

SEE: What's next then?

Eisener: It's been a while since I've been behind a camera — we shot *Hobo* and then I went right into editing and then onto press and all of that. For filmmakers, being behind the camera is like practicing your sport or exercising. You crave it. We're writing our next feature right now, so we'll hopefully start filming that next year. It's in the same world — it's a martial arts movie that takes place in Fuck Town, at a high school — if the high school were in the same town from *Hobo*."

SEE: Sounds about right.

FILM • REVIEW

Hobo With A Shotgun Is...Out For Justice



The Brothers Grim: Ivan and Slick follow in their father's evil footsteps. | PHOTO SUPPLIED

POWERED BY RAGE AND JUSTICE, THIS PARTICULAR HOBO MAKES HEADS ROLL

HOBO WITH A SHOTGUN

Directed by Jason Eisner
Starring Rutger Hauer, Gregory Smith, and Robb Wells
★★★★☆

BY CURTIS WRIGHT

At the risk of sounding like ■ Steven Seagal monologue, certain people long for an assurance that, even if it's through provoked violence and anger, justice will be brought to its knees, that criminals will hastily meet their rightful fate and that all

will be right in your neighbourhood, your city and your world.

Hobo with a Shotgun comically answers to this hunger for a forced moral authority in its own very twisted B-movie way. *Hobo's* synopsis could easily read (read aloud with epic 'movie voice' now): 'One down and out man looking for opportunity finds insanity and ill circumstance, morphs into your neighbourhood vigilante ... with an angry spirit, a high-powered weapon and little to lose'. And granted, without the shotgun and scenes of overzealous chaos, *Hobo* sounds like a predictable and straight-to-video nightmare, instead

of a visually stunning carnival of ridiculous gore.

With the same grain and technicolour treatment of a '70s Canadian TV series, an aged homeless man (played by famous *Blade Runner* villain Rutger Hauer) rolls into what can best be called an 'anytown' where his surroundings quickly become a reality of crime, corruption and '80s visual nostalgia. And in his initial moments as ■ new citizen of the aptly named Scum Town, the metaphors of power and dominance compel him to quickly understand the town's nasty concept. It's a situational orgy of authorized violence orchestrated by civic overlord The Drake (Brian Downey), and his two '80s heartthrob-gone-painfully-twisted offspring that commences the hobo's journey from wondering drifter into answering citizen.

The attack of a young prostitute by The Drake's more clever, more demonic Corey-Haim doppelganger, Slick (Gregory Smith), snaps the spirit of the hobo. The hobo trades his entrepreneurial dreams in for a pump-action shotgun and the plot quickly unravels as the man possessed begins to remove the city's criminals.

And sure the subtext reads wildly for a movie where gratuitous hyper-violence and boatloads of blood dominate the '70s exploitation inspired screen, but you get a sense that in some ways this B-film is trying to ac-

complish something. And whether this something is ■ desire to portray some unhinged, outlandish violence with visually stimulating filming and blatant over-acting, or if it's actually attempting to make some peculiar socio-political message is up to you.

Hobo with a Shotgun accomplishes very odd things with an absurdly comic lack of seriousness with little disguise.

Right there beside films like *The Warriors* in consistent action and visuals, while being a cousin to *Taxi Driver* in mood and desperation, *Hobo* is one-of-a-kind in many ways (admittedly, I am a rookie to the subgenre).

And while being nowhere close to *Taxi Driver* in breadth or in weight (and it certainly doesn't lay claim to

this), *Hobo* has its 'main appeal in a central lack of gravity, over delivered lines and bizarre twists and blood-thirsty choices.

Finally, because so much of *Hobo with a Shotgun* relies on heavy-handed gore and shock value that hits you over the head, detailing plotlines and turns would dismiss the essence of the film. It's not a film discussing the craving to take justice into your own hands if someone or something is unable/unwilling to provide the fairness people deserve, so much as it is ■ comic call-and-answer to repulsion and highly drenched colour-fed scenes. It's a film centred on demented things and the hobo's response to a symbol of corruption and the abhorrent things twisted imaginations can create.

FILM • REVIEW

The Outsiders

A POWERFUL AND GRIPPING FILM EXPLORING THE HUMAN SPIRIT THROUGH THE EYES OF MONKS IN WAR-TORN ALGERIA

OF GODS AND MEN

Directed by Xavier Beauvois
Starring Lambert Wilson and Michael Lonsdale
Starts Friday, March 25 at the Garneau Theatre
★★★★☆

BY SHAWN BERNARD

Released to European audiences in mid 2010, *Of Gods and Men* examines the lives of nine French-born Trappist monks living at the monastery of Tibhirine in Algeria, during the height of the Algerian Civil War. Directed and written by Xavier Beauvois, with additional writing credit to Etienne Comar and starring Lambert Wilson (*The Matrix Reloaded* and *Revolutions*) and Michael Lonsdale (*Munich*), *Of Gods and Men* is a sobering meditation on conviction and human spirit.

Based on true events, the films plot centers around the weeks leading up to the murder of seven of the monks in early 1996. Apologies for the

spoiler, but the films impact is felt much deeper with this knowledge in hand. Rather than focus strictly on chronological information, Beauvois explores the process by which the monks chose to stay at the monastery, despite what would surely be ■ fatal outcome. He accomplishes this examination beautifully with the help of cinematographer Caroline Champetier, who employs a collection of near stationary camera shots, which contrasts the volatile internal struggle of the monks with the tranquility of their religious exteriors. The result is a touching portrait of man's ability to withstand fear and intimidation in the defense of an ideal.

There are moments when the films religious content lends it a measure of heavy handedness, but it should be noted that the overall religious message is not one that can be describe as solely Christian. More to the point at hand, the scripts religious references speak to the struggle over personal conviction and a greater connection to humanity than any theological ideas

The men died for the community in which they lived, rather than for ■ belief in any particular god. To the filmmaker's credit, the monks sacrifice, though it parallels the Bibles telling of the crucifixion, is never directly referenced as such.

The films cast and overall effort can be called nothing short of exemplary. Lead by Lambert Wilson (best known to North American audiences for his role as The Merovingian in the *Matrix* films) and Michael Lonsdale, the pair contribute performances of muted bravery that are as compelling and truthful as one can hope for. Rounding out the billing are a number of talented European and North African actors, whose sum efforts are a testament to often-unseen talent of foreign cinema.

Since its release, *Of Gods and Men* has gone on to win several international awards, most notably the Grand Prix at Cannes, the festival's second most prestigious honor.

A must see for fans of foreign film and the otherwise thoughtful among you.

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Tom Snyder, MOVIEGUIDE

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Ron Sexsmith's Sullen Joy

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SEXSMITH FINDS HIS
INSPIRATIONS EVERYWHERE**

RON SEXSMITH

With Ash Koley
Haven Social Club (15120A Stony Plain Rd.)
Wednesday, March 30, 7 and 9:30 p.m.
Tickets: \$22 in advance available at www.yeglive.ca

BY KYLE MULLIN

At first glance it seems as if he's doused in a sullen pollen — a dour aroma that lingers, that haunts him, leaving his face droopy and drawing his mouth into a tight line. But when Ron Sexsmith puts those lips to a microphone the achingly blissful lilt in his voice becomes his truest expres-

sion, reaching not for morose ballads but melodies and tears of joy.

"I don't really smile in pictures ... I remember when I was a kid people said I had a sad face, they'd go 'well, what's the matter with you?' and I was having a good time; that was just my facial expression," the lauded songwriter says about the first impressions he has often given.

"My wife complains sometimes that she never sees me cry. I just come from that sort of family where we didn't like to have outward emotional outbursts and things like that," Sexsmith adds. "But in one (of my latest) songs I'm just singing about (how) it's the happy stuff that gets me, that makes me all misty ... as opposed to sad stuff, which has absolutely no effect on me."

The tune he's referring to is "Love Shines," the lead single from his latest album, *Long Player, Late Bloomer*. On it he nearly coos "in every nowhere town there are somewhere dreams," over a tenderly driving melody that Sexsmith says might just be the first genuinely optimistic song he's written in years.

"In the past I've tried to write songs that were hopeful ... but I just felt that it wasn't really always truthful ... sometimes I didn't even feel (optimistic), I was just hoping that it would work if I wrote a song like that. 'Gold in Them Hills,' is a good example of a song that I wrote trying to make myself feel better."

He can vividly recall the day he penned that song's notes. Sexsmith's divorce from his first wife was still fresh and he left that broken home, crashing at his accountant's house. He unpacked and then roamed to the living room, sitting at his host's piano and coaxing a riff that swelled as steadily as his heartache, between notes murmuring a pained refrain over and over — "There's gold in them hills."

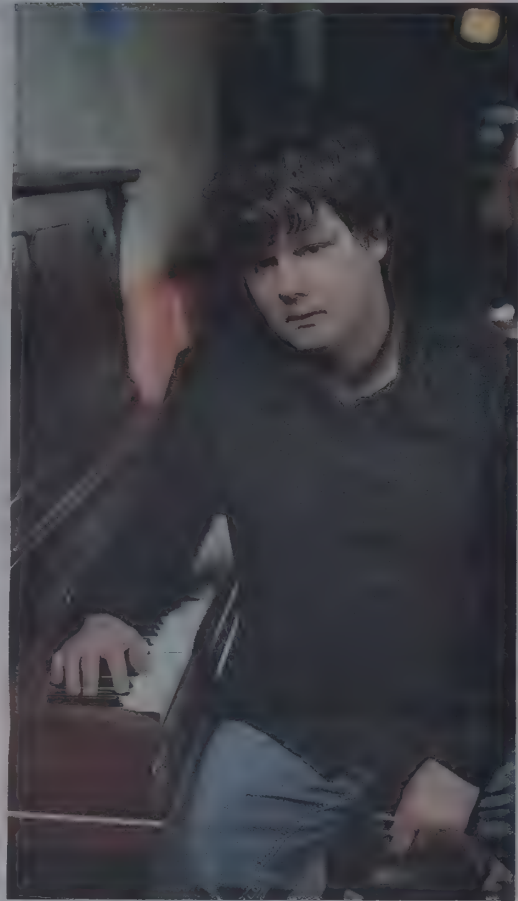
"Those were the only words that I had, and I kept thinking I'll probably change it when I think of something better to sing," he says of one of his most famous songs, which went on to feature guest vocals from Coldplay's Chris Martin. "It wasn't a matter of faking it or anything, it was more trying to see if I could improve my mood somehow with a hopeful lyric ... and it doesn't always work, sometimes you have to just write that things aren't that great."

He first tried to find that balance between bleakness and bliss when he became a father at the age of 21 in 1985. As he cradled his tiny wailing boy, and the wood stove of the dingy barn they inhabited in northern Quebec sparked and snapped like a weary lullaby, the embers of one new song after another began to smoulder in the hearth of Sexsmith's mind.

"I wasn't ready to be a dad at all, it just kind of happened. But when he was born I just started writing songs and that never happened before," Sexsmith says of the impact little Christopher had on his craft. "I'd wake up with an idea for a song and it made me focus, because I didn't have a degree or anything and all of a sudden I had this family to support."

Even after 25 years, Sexsmith says his son still inspires him to this day.

"He just gets on with things, he doesn't complain and he works really hard," Sexsmith says of Christopher's enviable disposition. "And he hasn't had a lot of luck in things, he went to college and he hasn't been able to find work in what he studied. It's kind of heart breaking, but he just puts his head down and does the work."



Ron Sexsmith plays the Haven Social Club Wednesday, March 30 at 7 and 9:30 p.m. | SUPPLIED

**"Talking about music is like
dancing about architecture"**

Steve Martin

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lines like "this very secret you're trying to conceal, is the very same one you're dying to reveal."

"It's more about taking my heart to task, sort of calling my heart a coward, and it didn't really even matter what (my lover's) answer would be," Sexsmith says of his signature song's aching sentiment. "It was just more the fear of not being able to express your feelings. That's always been hard for me except in music ... (where) I can actually take the time and say it right, and say it with a nice melody too."

To this day Sexsmith is struggling to find that better means of expression — in conversation, in the looks plastered on his stony baby-face, and in every note he strums. But, along the way, he's found at least one certainty in that search.

"There's not a huge gap between happiness and sadness," he says. "Sometimes my wife will be laughing so hard about something she'll start weeping. It's really a strange thing, emotion. I don't understand them at all, which is probably why I've become a songwriter — trying to understand them."

When Sexsmith was his son's age, or a little younger, his biggest inspirations often came in a similar fashion — as he got on with the dull duties of his courier shifts his mind would wander, and before long stumble upon a lyric or two.

"When I'm doing a job that isn't very taxing on the brain my mind is kind of free to go off to other places," Sexsmith adds. "I wrote hundreds of songs on the job every day just sort of walking around, thinking about stuff or overhearing stuff. I pretty much have the same method (now), every morning I go for a walk and usually when I come back I have a tune or a phrase or something that ends up being in a song."

That technique has served him well over the past decade and a half, as he garnered critical acclaim with each album, praise from his heroes like Elvis Costello, and collaborations with the likes of Steve Earle and producer Bob Rock. His songs have been covered countless times, none more famous than Rod Stewart's rendition of the Sexsmith penned "Secret Heart," a sweetly pining ballad about pre-courtship jitters and angst, with

BOTM • PREVIEW

Better Red Than Dead

**'EASY-LISTENING
HARDCORE' BAND OF THE
MONTH SING SONGS FOR THE
PEOPLE, BY THE PEOPLE**

THE RED THREAT

With Throttle and Hale Hale
Pawn Shop (10551 Whyte Ave.)
Friday, March 25, 9 p.m.
Tickets: \$5 at the door

BY KATHLEEN BELL

"We're not hardcore enough to be a hardcore band," says guitarist Evan Watson as he stumbles around a description of The Red Threat, Sonic's latest Band of the Month. "We're not punk enough to be punk band. So we kind of fall in limbo."

"We call ourselves post-hardcore," helps Quinn Cyrankiewicz, who also works the guitar for the band. "We take the feel of hardcore music but we add pop melodies and structure. Easier listening for someone who doesn't listen to hardcore music."

Easy listening-hardcore ... that maybe one of my favourite hyphenates ever.

Sitting in Remedy Café as the snow melts in the sun outside, Watson and Cyrankiewicz have a lot to talk about when it comes to their first full-length album, *Trees* — it's not simply a collection of songs they



SONIC'S BOTM, The Red Threat, play the Pawn Shop Friday, March 25. | PHOTO SUPPLIED

had lying around, *Trees* was always meant to be more.

"I guess the main theme would be issues of the consequences that humanity faces due to their own actions," explains Watson of the record, which they call a concept album. "So it deals with themes of encouragement, hard times — pretty much everything that a human being would go through. I'm trying to figure out how to say this ... we wanted someone to listen to it front to back and get a sense of community. We have songs that can hit someone at their darkest place, but our main goal is to remind everyone that we're all in this together."

That's a kind of focus and purpose you normally don't hear in the discussion of a first album. With songs that are often heavy and run at a pace that suggests the conflict and tension that, as the band has noted, plagues each individual life, there's also a hopefulness that comes with

every swelling chorus.

"For us it was a real time of self-evaluation," Watson says. "The way that we wrote the album was basically just about evaluating our own lives — what's important, what's meaningful to us and what we think we can connect with other people on."

The idea for the album title comes from the inter-connectivity of trees (and, by way of metaphor, us) with roots that share the same soil and grow from the same source.

"Every human being starts from nothing and it's their own choices, the choices other people make around us that dictate how we grow," Watson says, "but, inevitably, we will all die in the soil. I guess it's kind of a dooms day topic when you think about it — you can't really be more than a tree but it's about making the most with what you have and realizing the brotherhood you have with everyone else who's living the same life you are."

WHAT'S HAPPENIN'? • AROUND AUSTIN

Austin City Limits



**WILDLIFE FISH GRIWKOWSKY
FISH — WHO HAS ALMOST
BECOME A TRAVEL WRITER —
TELLS THE TALE OF A SOUTH-
ERN (BY SOUTHWEST) LAND**

As you know, little moves us more than the ridiculous doings of our pets. There is something called the SAFE Team in Edmonton and one of the things they accomplish is obvious by what their acronym stands for — Saving Animals from Euthanasia.

On April 1 at Shag (10910-105th St.) a fundraiser called *Meow Mixer* is taking place. Organizer Colleen Kelly, who visits cats weekly to keep them habituated to human contact, describes what's going on: "The Meow Mixer is a fabulous fundraiser for the SAFE Team, a local animal rescue group. SAFE Team is dedicated to rescuing animals who are homeless, unwanted or facing euthanasia at a local shelter. This event

will feature awesome auction items, great music, tasty food, delicious drinks and fun people. We have ears, tails and kitty litter for your pleasure. It is going to be a fantastic evening with a great cause. One hundred per cent of the proceeds will go to cats in need."

Tickets are \$25 and feel free to contact me on Facebook if you're interested in coming, and you can head to safeteam.ca to see what these people do in a little more detail, and maybe see if you want to do some animal visiting yourself.

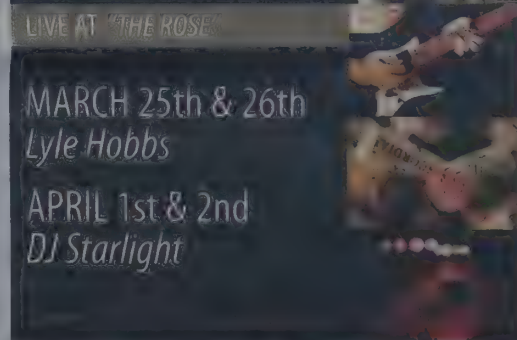
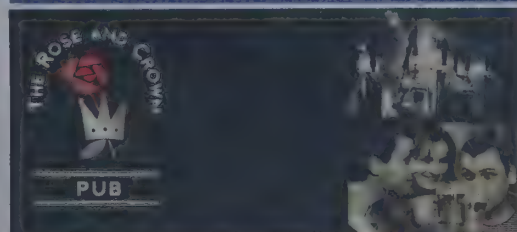
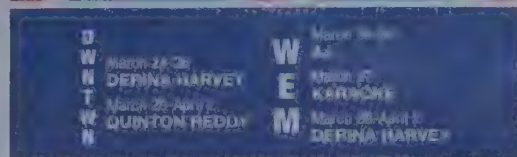
- "Those are some *thick* socks, mate." Bob Geldof is sitting in the lobby of our downtown hotel in Austin for SXSW last week and this is what he tells me when I ask if I can take a photo of him. Do I tell him I'm crippled and need weirdo footwear now? I don't want him to feel bad or anything, big fan of. As usual in these situations where I mistake famous actresses for the wrong people I say, "Uh," and just take the picture.

- Alejandro Escovedo's annual "& Friends" gig was reason enough to stay Sunday night and end up getting my flight mechanical-error-bumped an extra day, a hilarious addition to the fact this also happened on the way down.

Escovedo and Charlie Sexton, who plays with Bob Dylan frequently, sang "Miss You" by the Stones — or was that when Lucinda Williams showed up singing? It was all a wonderful blur, an older crowd of venerable rockers stuffing the stage at Continental Club with an affluence of talent, drawn there by each other to define the Austin scene. Richard Barone of the Bongos had this beautifully upbeat energy playing, and folk-rocker Willie Nile is now one of my favourite musicians, his expressive face matching the deadly pissiness of his lyrics.

Alejandro is the king, of course, and this was the best show I've ever seen him play, just raw, rocking, working, laughing and hugging, without all the softseater snake charm.

If you've ever considered going to SXSW, just do it. This was one of their less glossy lineups going in, but the joy of (re)discovery is indescribable as suddenly the Cool Kids are whipping ones into the crowd, or Quintron is hitting that keyboard so hard his nipples are dancing. You'd easily get into anything with just a \$200 wristband, or even just paying cover. If you're passionate about music I can't think of a better investment, including instruments.



Pretty Please

When a girl with black hair hands you a CD in the middle of a street full of tens of thousands of lunatics partying and you promise her to review it, you basically have to. I'm not going to be the Canadian to lie to someone from Miami today. And it turns out to be a nice present I got: yearning, romantic and pleasantly needy-hot electropop along the lines of anything you'd find in a John Hughes film, except without the queer-bashing and world-famous racism. Sort of like Blonde Redhead meets OMD, cute in that way of having all these first-year campus emotions, begging literally for attention with lyrics that sound translated by an iPod app.

In the band everyone is a singer, their names being rather Middle Earthy: Didi Aragon, Bavi Grafals, Ana Farina Mackliff, Juan Ona and Blanca Pupo. They pull away from the neon pop a bit on "Sugarpane," which in particular vibrates with the bohemian violin of Grafals. Because of this song, mixed in with the sex-pop numbers, I do want to go to one of their shows. "Summer" is nice and sinister, too, name-dropping Miami, while "Zombies" reminds me of J-pop and Elastica, all of these things being an interesting mix of nouns swirling around the band's core. I wish there was just a little more screaming on the CD, especially with all its genital -frustration, but it's a sweet record, lots of quick ducking in and out of melty minor keys. Find them on Facebook. Or, you know, a crowded street in Texas next time bratwurst is all you can smell.

★★★★☆

Various Artists

Electronic Music from Catalonia 2010

I'm a big believer in the value of random

circumstances, so here's another freebie from Southby. I've been enjoying the weird pull of this simple Catalonia mix tape, electronica you'd assume being the least lo-

cation — and even time-dependent type of modern music. I mean this in the sense of an extra level of "anything goes" possibility. No one is owed any explanation about the way you make love to your computer, after all, and from the solo tendencies of electronic an extra level of lonely madness emerges.

The music, which you can find at catalanarts.cat (dot fucking cat!), is pretty soundtracky. Give Older's beautifully bell-ular "Prologue (Part 4)" a listen, or the energetic and polar sounds of Black I.C.E.'s "Not for Sale." "Automatic," by Marabella, is a good one for doing your daily morning Shake Weight workout. Get those man tits off your body! Consider this an invite to the buffet. You're sick of lyrics, anyway, right?

★★★★★

Hosted by Scott Aukerman

Comedy Death-Ray Podcast

Seeing as podcasts are things you download and listen to just like music, I'm going to start telling you about some of the ones I like most. The premise of this show is a band or actor of comedian sits in for an interview, but a weird co-host screws everything up. The comedy is subtle, asking a musician how many strings a bass has, for example, to fucking batshit, like the occasional "appearance" of Little Gary, who is supposed just slightly bigger than a baby, talks worse than Aqua Teens' Meatwad and falls asleep when he stands up. Dive in!

★★★★★

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CD • REVIEWS

THE STROKES

Angles

(RCA)

★★★★☆



Aimed to reclaim their throne amongst the modern-rock elite, The Strokes return with their latest offering, *Angles*. "Machu Pichu" is an off tempo homage to the eighties, with sonic guitar chirps and Casablancas' strained vocals drowned out by a rollicking guitar send off. Lead single "Under Cover Of Darkness" was written by all five members and achieves musical fruition in its dueling guitar work, off-tempo drumming and a chorus that climbs, soars and sticks with you. Album highlight "Taken For A Fool" showcases the more tenured Casablancas, his vocals taking three different tonal paths, set to a jerky guitar/drum exchange reminiscent of their avant-garde debut. From bizarre and spooky prog-rock ("Metabolism") to limp & whiny ("Call Me Back"), at times the band seems as confused as their Q-Bert/Crossword Puzzle album artwork. Miscues aside, the end result is half of a great album, and that's more than most bands ever get.

ANDY COOKSON

THE DODOS

No Color

(Frenchkiss)

★★★★☆



Drums are the prevalent sound to any Dodos' album; *No Color* is no exception. Multi-instrumentalist Meric Long and Logan Kroeber enlisted Portland producer John Askew again to turn the knobs. The dynamics of this project are gargantuan with choruses that seem to soar to the heavens, especially on the opening track, "Black Night." Alt-country star, Neko Case, sings harmonies with them on about half of *No Color's* tracks. All the songs are melodic and hold your attention. Track 2, "Going Under," with its time changes and different sonics stands out — mainly because the guitar fits perfect through out. For only two artists, the Dodos put out a huge sound, bold and brilliant. Regardless of the albums name, the Dodos add a lot of color to the world of music. These San Francisco indie rockers hit another one out of the park with their forth album, *No Color*.

JERRY W. HENRY

BLACK JOE LEWIS AND THE HONEYBEARS

Scandalous

(Lost Highway)

★★★★☆



Black Joe Lewis and the Honeybears don't do the mess around. "Livin' in the Jungle" opens *Scandalous* in an uproar — sounding like an overcome Wilson Pickett howling at an all-night jam-off with a little added muscle. Moving into the laid down Southern wail of "I'm Gonna Leave You," Lewis sings heartachingly over a slowly walking Steve Ray Vaughn riff. The album's high note "Booty City" sprints in with a tight snare, recalls the garage rocking riff of the Stones' "Satisfaction," while displaying a nasty gospel choir sing-along asking "Won't you take me to booty city?" — a place you get the sense Lewis has been before (see "Black Snake"). As *Scandalous* works itself out, you hear hints of James Brown ("Scandalous"), Motown (pick a track), and Muddy Waters ("Messin'), but what you hear most is deep authenticity. A track-after-track blast of raw rock and roll attitude, distinctively funky beats and powerfully soulful singing, *Scandalous* hits hard.

CURTIS WRIGHT

LUPE FIASCO

Lasers

(Warner)

★★★★☆



This much deferred and third studio release from Lupe Fiasco, opens with "Letting Go," a track that could have easily been left off Kanye's latest. With distorted vocals, Lupe comes out of the gate swinging with his trademark quick-witted roll. The first couple of tracks tread radio-music-land with resonate choruses sung by female colleagues, which differentiate this release immediately from his previous records. "Till I Get There" brings it back with syrupy story-telling and buoyant lyrics that glamorize the struggle of the hustle. The album segues into club-anthems with "I Don't Wanna Care Right Now," with a harder beat and chunky synth copped from an Usher single. It's apparent early on that Lupe has been listening to Top-40 music as he abandons the witty-lyricism at times for a good hook. Old fans may be disappointed as he sells his soul to the pop-devil, but heads may be bobbing too much to blog hate.

JASON WALLACE

TEDDY THOMPSON

Bella

(Verve Forecast)

★★★★☆



The term "pop music" has been debased to such a degree (Lady Gaga, anyone?) that it is almost a perjorative to use it. But when it is executed with skill, it can still be a pleasure. Teddy Thompson's *Bella*, falls into that category. It's warmly old school and radio friendly (not that any formula-bound radio stations will play it). Thompson, son of the folk faves Richard and Linda Thompson, has an clear and supple voice, and a way with simple, uncomplicated lyrics. "Looking for a Girl" and "Delilah" would fit comfortably into a country FM station. I can picture "Take Me Back Again" being heard on a transistor radios in the pop happy heyday of the 1960s. There's a full string section that makes its appearance in pretty much every song to great effect. Nothing groundbreaking here, but there's nothing wrong with middle-of-the-road pop music infused with hints of country when it's done right. And Thompson does it right.

MAURICE TOUGAS

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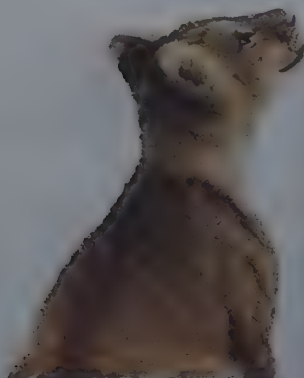
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How To Play The Harmonica Really, Really Well

HARMONICA TAKES CENTRE STAGE — AND CARLOS DEL JUNCO ISN'T FOOLING AROUND

CARLOS DEL JUNCO AND THE BLUES MONGRELS
Festival Place (100 Festival Way, Sherwood Park)
Friday, March 25, 7:30 p.m.
Tickets: \$33.25 to \$39.26 @ Ticketmaster

BY KATHLEEN BELL

I'm just going to say it: 95 per cent of the time the harmonica is a sonic accessory. Nowadays, it's mostly an embellishment used to dress up a rock or country song with a little bluesy soul, wedged in as a bridge or replacing the guitar solo.

But Carlos Del Junco fell in love with the harmonica the moment he first heard a friend bend a note at a backyard gathering when he was just 14 years old. Picking up the 10-

hole diatonic harmonic — the classic version most musicians play — he's expanded the limits of the pocket instrument for more than 35 years. Instead of just blowing in the background, Del Junco has taken the harmonica to a level of proficiency where it can not only stand alone, it can steal the lead.

"I always have people coming up to me going 'Man, I had no idea the harmonica could sound like that. You make it sound like a guitar sometimes or you make it sound like a saxophone or trumpet or even a violin,'" Del Junco says, acknowledging the harmonica has, as he puts it, a 'bad rap.'

According to Del Junco, there's a difference between what you hear in the few radio hits over the years that have featured the harmonica

and when you hear it played properly. And if anyone can play it properly, it's Del Junco. In fact, he's won a world championship in harmonica, countless national awards and is one of the few musicians in the world that uses the 'overblow' technique.

"It's like having all the white notes of the piano with a diatonic harmonica," he says, as he begins to explain overblowing. "You can play a melody based on those notes. With the bending, which most people do, you get some of those black notes — the sharps and the flats. You're still missing a few of them and the overblowing fills in the gaps and gets you those few extra black notes that you can't get with bending."

Del Junco uses that extra range to create what he describes as different "textures and shapes" that go beyond



Master of Harmonica: Carlos Del Junco plays Festival Place on March 25. | PHOTO SUPPLIED

traditional blues into an improvisational sound. 'Almost live' is how he sees his new release, *Mongrel Mash*, because, while it was recorded in studio, Del Junco and his band, the Blues Mongrels, experiment with the kind of soloing audiences would nor-

mally only hear live. "There's a lot of, sort of, showing off," he says with a laugh.

But despite the contribution of his band, of course, the harmonica remains in a rare situation: front and centre.

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ROCK • PREVIEW

The Colour And The Shape

THERE'S AN INTERESTING STORY TO THE DODOS' LATEST FULL OF COLOUR

THE DODOS

With Reading Rainbow
Starlite Room (10030-102nd St.)
Tuesday, March 29, 8:30 p.m.
Tickets: \$16 at Blackbyrd and Ticketmaster

BY KATHLEEN BELL

I once had a friend who hated when people used the word 'interesting' to describe something — he considered it passive aggressive, kind of a back-handed compliment. And you know he's right in certain situations, like when your mom is waiting to hear what you think of her new low-fat lemon and broccoli muffin recipe.

But sometimes, used without the edge of sarcasm or as a replacement for honest praise, 'interesting' is exactly the right word. So I want to assure you, I'm writing this without any added derivative undertones: San Francisco's drum and guitar duo, The Dodos, are interesting, and that's what they're going for.

"I definitely have a desire to write pop songs," guitarist/vocalist Meric Long says. "When I write songs there's usually a hook that I'm looking for. That's just kind of the nursery rhyme in me. Besides that, I pretty much try and make everything else interesting around it."

Long's self-taught finger-picking style, which relies on an artful yet fierce relationship with his guitar strings, would be engaging enough alone. However, when you add in drummer Logan Kroeber's nimble beats, clicks and thuds that slide across any one of tracks on The Dodos latest release *No Color* — you have a combination that drags the ear towards the speaker in an attempt to



White Striped Suit: The Dodos' *No Color* is gaining a lot of traction for the 2-piece. | SUPPLIED

hear the tango between the two instruments more completely.

"There are a lot of ways in which you could play a rhythm but if you distribute the notes or the rhythm amongst different players in different ways, it really changes the way things feel," Long explains. "Often times it's really subtle difference, between that and a more typical way of playing it. It makes it more challenging for ourselves and for those who are willing to dive deep enough into our songs — I think it's something that they'll pick up on."

A sonic layer *No Color* contains — which is unusual for The Dodos — is an electric one. In experimenting with the tracks, the guys decided to try messing around with a grittier guitar sound, adding a grimy wash to the crisp ring of Long's acoustic.

"My first guitar was an electric guitar and the first songs I learned were all '90s grunge bands — like, I knew every song off of (Smashing Pumpkins') *Siamese Dream* and Nirvana's *Nevermind*," Long says. "And I had forgotten about that, because I had kind of gotten off on this acoustic tangent for so long. When in the stu-

dio it just sort of happened and my little inner-'90s child came out."

Long is quiet and calm over the phone, but he's also clearly devoted to creating something that fascinates and rewards the listener. He speaks of being rejuvenated upon their return to the studio in Portland, where they recorded their first two albums, to collaborate once again with producer John Askew. His demeanor, compared to his passion, like the title of the album, is a little bit of misdirection, because *No Color* isn't a pallid or dull collection at all, it's bright and dynamic.

"I was talking to Logan and he was telling me about how he has this thing when we perform — he has certain colours that correspond with different songs," Long says, clarifying the title. "So when playing 'Fool' or whatever, he thinks of the colour blue or something like that and it's just one colour for that song. When it came to this new batch of songs he couldn't figure out a colour to correspond to it. He felt it was sort of bleak and gray and ashy."

Hence, the name. Well, that's certainly interesting.

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JAZZ • PREVIEW

The Beat Goes On And On

TOURING ON HER EIGHTH ALBUM OF A MULTITUDE OF INFLUENCES, BARLOW DOES HER THING VERY WELL

EMILIE-CLAIRE BARLOW

Arden Theatre (5 St. Anne St., St. Albert)

Friday, March 25, 7:30 p.m.

Tickets: \$25 at the Arden and at Ticketmaster

BY JERRY OZIPKO

Born to musical parents (her father was a session drummer and her mother a singer), Emilie-Claire Barlow started singing at the age of three and began her public performing career four years later. She focused much of her early training in musical theatre and got into jazz early on at Etobicoke School of the Arts in Toronto.

"That's when I really found my love for the Great American Songbook," she says. "Hearing these songs that I was already familiar with because my parents would play Frank Sinatra, Tony Bennett, Ella Fitzgerald, Mel Tormé around their house. I had already heard these songs and didn't realize that I had absorbed them. I was also a fan of what Holly Cole was doing at that time. She and her trio were taking these songs and re-inventing them."

Later, Barlowe went to Humber College where she studied music theory and arranging. It was then that she began to discover how she could convey her musical ideas to her band mates.

"I am not a songwriter. I am somebody who interprets songs, somebody who gets a great deal of excitement to reinvent an existing melody."

Her eighth album, *The Beat Goes On*, which was released last October, draws from more contemporary sources. Unlike the music from the



Emilie-Claire Barlow drops in at the Arden Theatre, March 25 at 7:30 p.m. | PHOTO BY IAN BROWN

Great American Songbook, principally songs from Broadway and the musical theatre of the '20s, '30s, '40s and '50s, it is a collection of songs from the '60s.

"It was kind of a happy accident that I ended up pulling from many different genres of music (including) country music represented with George Jones' 'He Thinks I Still Care,' Motown (is) represented, (and) there's singer-songwriter psychedelic '60s. That was part of the fun of doing this concept album."

Barlow felt challenged to pull works from these various styles and jazz them up in her own way to create a cohesive artistic whole.

At present, Barlow is energized by touring the album and performing it

live.

"But I can feel the creative juices starting to flow again. It's very cyclical, the cycle of working on the arrangements, then getting into the studio and recording the album, and then getting out there and promoting it and touring it."

The songs that she sings are very familiar, and yet she takes them in a different direction.

Barlow is a tour favourite in Japan and France, where she performs every couple of years or so, as well as Eastern Canada. She spends a lot of her free time doing voice-over work for animation in her home base of Toronto, which she admits sits alongside jazz singing quite well.

After hearing her sing, I would believe anything.

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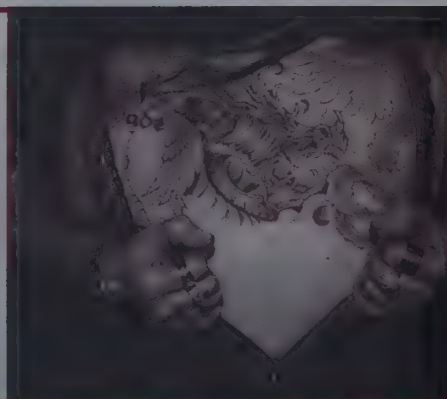
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Practice Makes Almost Perfect



Nicole Moeller's *An Almost Perfect Thing* runs until April 10. PHOTO SUPPLIED

YEARS OF WORK ON AN ON-AGAIN, OFF-AGAIN PROJECT UNFOLD IN AN ALMOST PERFECT THING

AN ALMOST PERFECT THING

La Cite Francophone (867-91st St.)

March 24 through April 10

Tickets: \$15 to \$25 at Tix on the Square

BY JESSE LOCKE

In the theatre world, producing original plays presents both an exciting opportunity and a significant risk. Will audiences enjoy it? Will they hate it? Most importantly, will they even buy tickets for something they've never heard of? These are the questions faced by companies season in and season out, with the opposite prospect of premiering a bona fide hit.

Edmonton-based playwright Nicole Moeller must be doing something right, as this week sees her second

original work hit the stage. Following the success of her inaugural full-length production, *Without You*, for Studio Theatre in 2009, Moeller's years-in-the-making suspense drama *An Almost Perfect Thing* now makes its world premiere with Workshop West. Yet, as she explains, the play's genesis in '07 arose from less ambitious aspirations.

"I originally wrote it for a class because I needed a play and was really behind in my assignments," Moeller admits with a laugh. "The process was a bit weird because at first I would write a draft, leave it for a year and then come back. The play didn't want to go away, so I decided to see it through."

Perfect Thing's eyebrow-raising plot revolves around a young woman abducted at the age of 11, before finally escaping after seven years in captivity. From here, the controversial Chloe (Tess Degenstein) becomes

a media sensation after refusing to turn over her captor, made all the more complicated by her blossoming relationship with a conflicted journalist. Told through multiple perspectives and challenging the societal preconceptions of a victim's behaviour, it is also inspired by real-life events.

"When I first started writing, I heard about a news story in Austria where a girl had fled her captor," Moeller explains. "I didn't do a lot of research or follow-up reading, because it didn't feel right to tell her exact story. However, what was interesting to me was what happened after she got out. Not only did this girl take control of her story, she even scripted interviews. People really turned on her for that. At first, they made her into a semi-celebrity, but when she didn't act like a typical victim, they got angry. That was a definite leaping off-point, looking at how we as a society tend to put people in a box."

Though her original post-secondary pursuits included the journalism program at Grant MacEwan University, Moeller explains that the play's subject matter is only autobiographical in the loosest sense of the term. More accurately, it was inspired by an ongoing obsession.

"I'm a news junkie, and often a sensational news junkie, sadly," she says with another chuckle. "The idea of this story and our attraction to these kinds of stories is what interested me, but I wouldn't say it's based on personal experiences."

After several years of re-writes and revisions (continuing throughout production), Moeller says she's finally ready to pass her *Almost Perfect Thing* into the capable hands of

Workshop West's cast and crew

"It's always exciting to see other people's take on your work," she says. "Even while watching it come together on stage, I would say, Ooh, I want to change this' or 'I want to change that.' It was pretty hard to back away, but I love leaving things a bit ambiguous. Eventually, I let the

directors and the director make decisions, and now the audience can make their own decisions as well."

"I think Edmonton is really great for producing new work and for encouraging young writers," Moeller concludes. "It's a lot of pressure because you have to work your ass off but that's a good thing as well."

THEATRE • PREVIEW

Dear Diary

WEST INDIAN DIARY EXPLORES THE EXPERIENCES OF A NEW IMMIGRANT

WEST INDIAN DIARY

Stanley A. Milner Library Theatre

March 24-26, 7:30 p.m.

Tickets: \$10 students/low-income, \$15 adults at Tix on the Square

BY AMY NEUFELD

West Indian Diary takes to the cricket pitch to examine the immigrant experience

For Edmonton writer, actor and director Pat Darbasie, seeing a full production of *West Indian Diary* represents a culmination of work which began in 2007 when she received funding from Edmonton's Cultural

Capital program to write the play. The process has been one of collaboration, workshops, readings, and soliciting feedback from the West Indian immigrant community to fully flesh out the characters and experiences integral to the story.

Set between 1969 and 1972, *West Indian Diary* explores life for new immigrants to Edmonton.

"The play is about the building of a cricket team and the dances and fundraisers that (the new immigrants) have that fuel the team," says Darbasie. "With cricket, (Edmonton) was sort of the centre for a bit. Everybody and his dog who had a connection to England, anybody who had played cricket would come

DIARY cont'd on p. 22

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Shadow Theatre's Man Of Steel Is Alive

DRAWING ON COMIC BOOKS, NEXT YEAR'S MAN OF STEEL DELIVERS THEATRICAL PUNCH

NEXT YEAR'S MAN OF STEEL

Varscona Theatre (10329-83rd Ave.)

Runs until April 3

★★★★☆

BY KRISTIN RODIER

Next Year's Man of Steel, written by David Belke and directed by John Hudson of Shadow Theatre is an homage to the origins of the comic book genre, which cleverly utilizes projected comic book panels to bridge the two mediums of comic books and live theatre.

With lively 1930's jive music, a radio drama score, and period costumes, this play animates the bur-

geoning comic book genre in downtown New York.

Man of Steel's main characters are two struggling artists; Everett Gardner, a self-conscious and enterprising writer with no home and no experience writing comics, and his illustrator Simon Reed, a domineering and zealous man from the lower-east side who finds himself drawing comic book art, as work is scarce in the Depression.

Also featured are Simon's wife Ramona, a creative southern belle who works as an inker in a Disney knock-off animation studio. Ramona portrays the stereotypical feminine charms that were expected of the times, but she is also given a strong intellectual talent for brainstorming story ideas. And last, the

publisher Shelly Kurtzberg is the demanding and self-centred comic relief who pushes Simon and Everett to produce next year's man of steel.

The play's theme explores the development of the (super)hero genre, echoing the oft-repeated comic book fanboy debate of who is greater: Superman or Batman? Is someone a hero if they have super powers (because, isn't it easy to be super if you are already, say, bulletproof?) or rather are they more impressive if they are an everyday person who rises to the challenge in extraordinary situations?

Simon and Everett both disagree on this point and are, themselves, the embodiment of this debate as their mettle is tested with an extraordinary situation in the climax of the



The cast of *Next Year's Man of Steel* bring comics alive. (PHOTO SUPPLIED)

play. The creative process is lively portrayed in this piece, including projected comic panels of Simon, Everett, and Ramona's brainstormed ideas, and of the action of the play to further the development of the plot. This is not only a meditation on the meaning of heroes, but is filled with dramatic irony, suspense, and laughter.

One turn of the plot brought gasps from the audience as secrets are revealed. Most laughs go to the prideful and cranky Shelly, the struggling publisher who has taken

out a loan against this production and must pay it back. The direction is adept and spry and this play is enjoyable whether or not one is a comic book fan. The accents of the characters fluctuate at times during rapid-fire dialogue, but are otherwise strong.

Portraying this time period and subject matter can easily flirt with stereotype, but for the most part the interactions between the characters are fresh and interesting.

With a unique perspective, *Next Year's Man of Steel* is a play worth seeing.

DIARY (cont'd from p. 21)

together to form these teams. The play comes up with the idea that (the immigrants) are going to create their own West Indian team.

Darbasie knew from the beginning of the project that she wanted the play to take the form of a diary.

"I had the title before I had the play," she says. "One of the reasons that I wanted it to be a diary was because the experiences are so different, so it would help pull everything together."

Speaking about the West Indian community, Darbasie explains "we're loud and bombastic, but we don't necessarily talk personally, so the diaries were a way to get into people's minds and hearts."

The play is based on interviews conducted by Dr. Jennifer Kelly, department of educational policy studies at the University of Alberta, a collaborator on the project. Creating space for dialogue has been integral to the process, and the feedback from the community has shaped the play.

"Jennifer was great about having focus groups, people who had lived that experience. We asked questions of the community about what has to be in the play, and we got very different answers from very different people," Darbasie explains with a laugh.

It's this input from the community that puts *West Indian Diary* into the category of 'Popular Theatre', a mandate for producers Ground Zero Productions.

"The play was created with input from the community, checking

back with the community through the readings," Darbasie says. "The sense of going to a community, having them tell us their story and then feeding it back to them is very much a popular theatre technique."

In addition to the community feedback, *West Indian Diary* also benefited from a week-long workshop in Toronto in the fall of 2009.

"We needed professional actors to read it, and it was clear that we needed to go outside (of Edmonton) for actors," Darbasie explains. "Philip Akin (artistic director of Toronto's Obsidian Theatre) was really gracious in terms of putting together a company for us, and I was able to hear the play. One of the things that I've been playing with as a writer is the musicality of accents, of our speaking, the rhythms. I was able to clarify those textures and rhythms."

It's interesting and perhaps a little unfortunate that in a city with both a rich immigrant community and a rich theatre community, Darbasie and her producers were unable to cast a five-person show with local actors with knowledge of the Caribbean experience and speech patterns necessary for the production.

"I'm the stubborn one," Darbasie says. "Most (theatre) folk of colour leave Edmonton, and my sense is not that they necessarily work more than I do, but they have a community in which to work, and I get that. For me, (Edmonton) is a rich city, and I've got my peers here, and I don't feel I should have to give up my home to do the work I want to."

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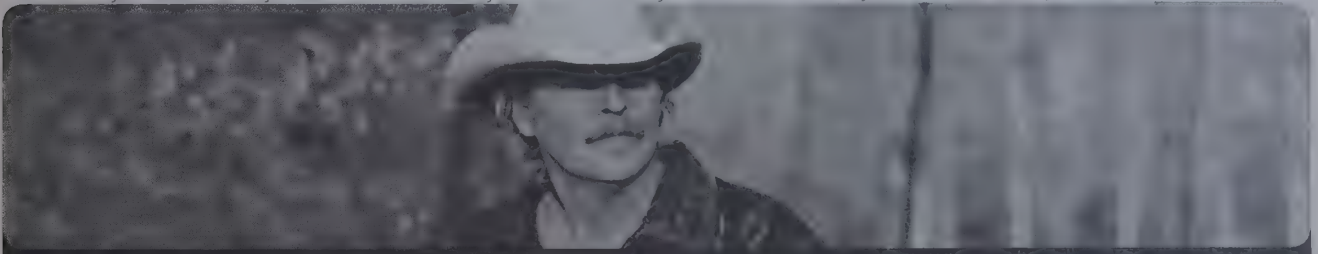
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wednesday



PUT ON A PAIR OF WRANGLERS, A WHITE COWBOY HAT AND ENJOY SOME ALAN JACKSON ON WEDNESDAY.

MARCH 24

drip | EDMONTON WATER WEEK It's time to take care of our own backyard! Save water: take a shorter shower, turn the tap off while you brush your teeth, and if it's yellow let it — well, maybe not. Check out the doc. *White Water, Black Gold*. Garneau Theatre, 7 p.m.

MARCH 25

sanga | T-PAIN Let's get ready for some auto-tune! And no, we're not talking about Cher. We're not sure how T-Pain is going to do without his counterparts Kanye West, Lil Wayne, Snoop Dogg, and the list goes on, but it should be fun. Edmonton Event Centre, 9 p.m.

MARCH 26

crash | ROLLER DERBY It's time to get your smash on! Check out the E-Wille Roller Derby Girls as they lay down the beats on each other! Two of the house teams, the Black Gold Diggers and Bezerkers duke it out! The Hanger on Kingsway, 6 p.m.

MARCH 27

can-con | 40TH JUNO AWARDS It's the Juno Awards time again — and it's like the last 12 months disappeared in the blink of an eye. Regardless, this edition's performers promise to be great: Arcade Fire, Broken Social Scene, Sarah Harmer and more!

MARCH 28

local | 2011 EDMONTON MUSIC AWARDS If one day of music award shows isn't enough for you — have no fear: Day 2 with the Edmonton Music Awards is here! Give your E-town musicians some gratitude and take in some local tunes! The Haven Social Club, 7 p.m.

MARCH 29

hysterical | CLOWN Calling all seniors! Sometimes you just need to be a little goofy, and the folks with the GenActors and Friends know this all too well! Unleash your inner-child and learn prop-based clown routines! Clown noses provided. U of A Education Building, 10:30 a.m.

MARCH 30

twang | ALAN JACKSON Who could forget the 1993 smash hit single "Chattahoochee"? Well, if you missed that catchy little ditty, get ready to learn a lot about livin' and a little 'bout love. We hope you're ready to sing along, cow-folks. Rexall Place, 7 p.m.

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MUSIC

Thursday Mar 24

Live Music

ACCENT EUROPEAN LOUNGE - Tim Buckley with Skye Wallace (Country, Folk, Rock) • 9:30 PM • NO COVER.
BLUE CHAIR CAFE - Thursday Night Jazz feat. Karen Porkka (Adult Contemp., Adult Pop, Jazz) • 8 PM • \$8 ADULTS, \$5 STUDENTS. LAST SET FREE.
BLUES ON WHYTE - James Armstrong (Blues) • 9 PM • NO COVER.
CAFE HAVEN - Jenn Durrant (Adult Contemp., Folk) • 7 PM • NO COVER.

CENTURY CASINO - Dr. Hook featuring Ray Sawyer (Pop, R&B, Rock) • 7 PM • \$40 IN ADVANCE. SERVICE CHARGES MAY APPLY.

FESTIVAL PLACE - A Red Carpet Affair feat. Alanna Clarke with Brian McLeod and Seneca Route to Alaska (Adult Contemp.) • 6 PM • \$25 IN ADVANCE. SERVICE CHARGES MAY APPLY. CHECK WEBSITE FOR TIX.

JEFFREY'S CAFE & WINE BAR - Mike Morrisseau (Jazz, Regional) • 8 PM • \$10 AT THE DOOR.

MCDUGALL UNITED CHURCH - ECMs presents The Talis Scholars (Choral, Classical) • 8 PM • \$30 ADULTS, \$20 SENIORS, \$10 STUDENTS. SERVICE CHARGES MAY APPLY. CHECK WEBSITE FOR TIX.

RUSTY REED'S HOUSE OF BLUES - Tim Williams (Blues) • 8 PM • \$5 AT THE DOOR.

RUSTY REED'S HOUSE OF BLUES - Tim Williams with Rusty Reed Band (Blues) • 8 PM • \$15 AT THE DOOR.

THAT'S AROMA - Carrie Day with Kijler Schogen (Adult Contemp., Adult Pop, Folk) • 7 PM • NO COVER.

THE GAS PUMP CLUB AND BAR - One Night Only! feat. Scantilly Clad & The Well Dressed Men (Dance, Hard Rock, Rock) • 7 PM • \$5 IN ADVANCE, \$10 AT THE DOOR.

THE NEST @ NAIT - Indie Night @ The Nest feat. David Miles (Blues, Folk) • 4:30 PM • NO COVER.

DJs/Club Nights

BRICK BAR & GRILL - Dax & Gary's Bingo Death Match feat. Greg Gory (Alt., DL, Rock) • 10 PM • NO COVER.

CROWN PUB - Drum and Bass DJ Night feat. Bass Head Thursday (Dance, DJ) • 9 PM • NO COVER.

Friday Mar 25

Live Music

ARDEN THEATRE - Emilie-Claire Barlow (Big Band, Jazz) • 7:30 PM • \$25 IN ADVANCE. SERVICE CHARGES MAY APPLY. CHECK WEBSITE FOR TIX.

BLACKJACK'S ROADHOUSE - Jen Faherty (Adult

Contemp., Folk, Rock) • 8 PM • NO COVER.

BLUE CHAIR CAFE - Swing Manouche (Jazz) • 8 PM • \$15. **BLUES ON WHYTE** - James Armstrong (Blues) • 9 PM • NO COVER.

BRICK BAR & GRILL - We Are The City with Alsan Knight and Dirty City Hearts and Pre/Post (Adult Pop, Alt., Rock) • 9 PM • \$12 AT THE DOOR.

CASINO EDMONTON - Blackboard Jungle (Pop, Rock) • 9 PM • NO COVER.

DEVANEY'S IRISH PUB - Quentin Reddy (Country) • 9 PM • NO COVER.

EDMONTON EVENT CENTRE - T-Pain and DJ Khaleel (R&B, Rap) • 9 PM • \$43 AND UP. IN ADVANCE. SERVICE CHARGES MAY APPLY.

FESTIVAL PLACE - Carlos del Junco and the Blues Moneys feat. Carlos del Junco (Jazz) • 7:30 PM • \$30 AND UP. IN ADVANCE. SERVICE CHARGES MAY APPLY. CHECK WEBSITE FOR TIX.

FRESH START CAFE - Danell Barr (Country, Rock) • 7 PM • \$10.

GLENORA BISTRO - Ross Nicoli (Blues, Jazz, Pop) • 7 PM • DONATIONS ACCEPTED.

HAVEN SOCIAL CLUB - Market Forces with Puremud (Rock) • 8 PM • \$10 IN ADVANCE. E-TIX AT YEG.LIVE.CA.

HORIZON STAGE - David Miles (Blues, Folk) • 7:30 PM • \$25 ADULTS, \$20 STUDENTS & SENIORS, \$5 YEGEO. SERVICE CHARGES MAY APPLY. CHECK WEBSITE FOR TIX.

ON THE ROCKS - Exit 303 (Rock) • 9 PM • \$5 AT THE DOOR.

PAWN SHOP - Sonic Band of the Month feat. The Red Throat with Throttle and Hale Hale and Guests (Hard Rock) • 9 PM • \$5 AT THE DOOR.

ROBERT TEGLER STUDENT CENTRE - For Thine is the Kingdom feat. Concordia School of Music Bella Vore & Mannerchor Vocal Ensembles (Classical) • 7:30 PM • \$12 IN ADVANCE. SERVICE CHARGES MAY APPLY. CHECK WEBSITE FOR TIX.

ROSE & CROWN PUB - Lyle Hobbs (Adult Contemp.) • 9 PM • NO COVER.

SHERWOOD PARK ALLIANCE CHURCH - Joyful Sound Concerts feat. Freedom Singers (Christian, Gospel) • 8 PM • \$25 AT THE DOOR.

SPORTSMAN'S LOUNGE - Funkafelya (R&B) • 9 PM • NO COVER.

STARLITE ROOM - Dual Side with Keep 6 and Nobody Likes (Dance) (R&B) • 9 PM • \$10 AT THE DOOR.

THE ARTERY - Jonathan Byrd with Colin Raymond and Scott Cook (Country, Folk) • 7 PM • \$10.

THE CITADEL THEATRE - Edmonton Tonight with DJ Agile Agillies (Country, Folk) • 10:30 PM • \$10 AT THE DOOR.

WILD EARTH BAKERY - Patrick Dunn (Folk) • 8 PM • DONATIONS ACCEPTED.

WINSPEAR CENTRE - ESO 60th Season Launch feat. Edmonton Symphony Orchestra (Big Band, Classical) • 12

PM • NO COVER. CHECK WEBSITE FOR TIX.
WUNDERBAR - Holy Colours with The Frolics and Our Sound Machine (Rock) • 9 PM • \$5 AT THE DOOR.

YELLOWHEAD CASINO - LA Express (Pop, Rock) • 8 PM • NO COVER.

BLUE CHAIR CAFE - Songwriters Circle feat. Maria Dunn with Andrea House and Dana Wylie (Country, Folk) • 8 PM • \$20; CHECK WEBSITE FOR TIX.

BLUES ON WHYTE - James Armstrong (Blues) • 9 PM • NO COVER.

CCIS, UNIVERSITY OF ALBERTA - SHINE Youth Clinic First Annual Fundraiser feat. Erin Faught Hypnotist Wayne Lee (Folk) • 6:30 PM • \$25; CHECK WEBSITE FOR TIX.

CASINO EDMONTON - Blackboard Jungle (Pop, Rock) • 9 PM • NO COVER.

DEVANEY'S IRISH PUB - Quentin Reddy (Country) • 9 PM • NO COVER.

FESTIVAL PLACE - The Joe Defendants (Country, Rock) • 7:30 PM • \$18 IN ADVANCE. SERVICE CHARGES MAY APPLY. CHECK WEBSITE FOR TIX.

FILTHY MCMASTY'S - Jesse Dee & Jacques B (Adult Pop, Folk, Rock) • 4 PM • NO COVER.

HAVEN SOCIAL CLUB - The Steel Wheels with David Miles and Simon Hosking (Folk) • 8 PM • \$10 AT THE DOOR.

HILL TOP PUB - Lisa B Trio (R&B) • 9:30 PM • NO COVER.

HORIZON STAGE - Jorge Miguel (Latin, World) • 7:30 PM • \$25 ADULTS, \$20 STUDENTS & SENIORS, \$5 YEGEO. SERVICE CHARGES MAY APPLY. CHECK WEBSITE FOR TIX.

JOHN I HAAR THEATRE - MacEwan's Music Concert Series feat. Grant MacEwan University Department of Music Composition Concert (Folk) • 7:30 PM • \$7 ADULTS, \$5 STUDENTS/SENIORS, ADVANCE OR AT THE DOOR. SERVICE CHARGES MAY APPLY. CHECK WEBSITE FOR TIX.

NEWCAP STAGE - WEM - Sevensided (Pop, Rock) • 2 PM • NO COVER.

ON THE ROCKS - Exit 303 (Rock) • 9 PM • \$5 AT THE DOOR.

POLISH HALL - The Fabulous Thunderbirds with Boogie Patrol (Blues, Rock) • 8 PM • \$55.

ROSE & CROWN PUB - Lyle Hobbs (Adult Contemp.) • 9 PM • NO COVER.

WUNDERBAR - B.A. Johnston with The Moby Dicks and The Mints (Alt., Folk) • 9 PM • \$6 AT THE DOOR.

YELLOWHEAD CASINO - LA Express (Pop, Rock) • 8 PM • NO COVER.

BRICK BAR & GRILL - Oh Snap presents Step'd Up Saturdays DJ Degree and Guests (Dance, DJ) • 9 PM • NO COVER. CHARGE BEFORE 10:00 PM, \$5 AFTER.

CROWN PUB - Laid Back Saturday African Dance Party feat. DJ Celio (Dance, DJ) • 12 PM • NO COVER.

NEW CITY LEGION - Black Polished Chrome Saturdays feat.

Blue Jay with DJ Denish and The Gorthyfather (DJ) • 9 PM • NO COVER.
PAWN SHOP - Neon Nights Riot Crew (DJ, Elect.) • 9 PM • NO COVER.

Sunday Mar 27

Live Music

BLUE CHAIR CAFE - Brunch feat. Nuages Duo (Jazz, Regional) • 10:30 AM • DONATIONS ACCEPTED.

BLUE PEAR RESTAURANT - Don Berner (Jazz) • 6 PM • INCLUDED WITH DINNER.

CASINO EDMONTON - Blackboard Jungle (Pop, Rock) • 9 PM • NO COVER.

CROWN PUB - Battle for the Crown (Pop, Rock) • 6 PM • \$2 IN ADVANCE, \$3 AT THE DOOR.

ELMWOOD CL. HALL - A Benefit Concert feat. Shiri Talmud Torah Children's Choir with Jordan Kaminski (Choral) • 3 PM • \$20.

FESTIVAL PLACE - Pavlo with Rik Emmett and Oscar Lopez (Regional) • 7:30 PM • \$56 AND UP. IN ADVANCE. SERVICE CHARGES MAY APPLY.

HAVEN SOCIAL CLUB - 2011 Edmonton Music Awards (Folk) • 7 PM • \$20 IN ADVANCE. E-TIX AT YEG.LIVE.CA.

JOHN I HAAR THEATRE - MacEwan's Music Concert Series feat. Grant MacEwan University Department of Music Percussion Concert (Folk) • 7:30 PM • \$7 ADULTS, \$5 STUDENTS/SENIORS, ADVANCE OR AT THE DOOR. SERVICE CHARGES MAY APPLY. CHECK WEBSITE FOR TIX.

ON THE ROCKS - Kokanee Freeride Battle of the Bands Finals feat. Oldbury and Others TBA (Folk, Punk, Rock) • 8 PM • \$5.

RITCHIE UNITED CHURCH - Jazz and Reflections feat. Don Berner (Jazz) • 3:30 PM • ADMISSION BY DONATION.

UNITARIAN CHURCH OF EDMONTON - Journey... transplanting a culture feat. Edmonton Vocal Minority with Judith Richardson (Choral) • 3 PM • ADMISSION BY DONATION.

WINSPEAR CENTRE - 2011: A Real Odyssey feat. Esquire Men's Choir (Choral) • 2 PM • \$25 IN ADVANCE. SERVICE CHARGES MAY APPLY.

YELLOWHEAD CASINO - LA Express (Pop, Rock) • 8 PM • NO COVER.

Monday Mar 28

Live Music

BLUES ON WHYTE - JK and the Static (Blues) • 9 PM • NO COVER.

HAVEN SOCIAL CLUB - 2011 Edmonton Music Awards (Folk) • 7 PM • \$20 IN ADVANCE. E-TIX AT YEG.LIVE.CA.

JUBILEE AUDITORIUM - Jackson Browne (Rock) • 8 PM • NO COVER.

MILE ZERO DANCE - Jen Mesh Dance Conspiracy • XIME: Evidence feat. Evidence (Elect.) • 7:30 PM • \$5 SUGGESTED DONATION.

PLEASANTVIEW CL. HALL - Jam Session feat. Wild Rise Old Time Fiddlers Assoc. (World) • 7 PM • \$3 RECOMMENDED DONATION.

RUSTY REED'S HOUSE OF BLUES - Pete Turland (Blues, Country, Rock) • 8 PM • NO COVER.

CROWN PUB - Minefield Mondays feat. DJ Phoenix (DJ, Elect.) • 9 PM • NO COVER.

NEW CITY LEGION - Madhouse Mondays with DJ Smart Alex (DJ, Metal, Punk) • 8 PM • NO COVER.

ON THE ROCKS - Drink the Bar Dry feat. Karaoke (DJ, Karaoke) • 9:30 PM • NO COVER.

Tuesday Mar 29

Live Music

BLUES ON WHYTE - JK and the Static (Blues) • 9 PM • NO COVER.

BRICK BAR & GRILL - Troubadour Tuesday: Comedy & Music feat. Rob Patershtuk and friends (Alt., Rock) • 8 PM • \$5 AT THE DOOR.

MCDUGALL UNITED CHURCH - Naturally 7 (R&B, Rap) • 7:30 PM • \$40 IN ADVANCE. SERVICE CHARGES MAY APPLY. CHECK WEBSITE FOR TIX.

SHERLOCK HOLMES: DOWNTOWN - Derina Harvey (Celtic, Folk, Rock) • 9 PM • NO COVER.

STARLITE ROOM - The Odds with Reading Rainbow (Rock) • 8:30 PM • \$16 IN ADVANCE. SERVICE CHARGES MAY APPLY. CHECK WEBSITE FOR TIX.

WINSPEAR CENTRE - Habib Kotte with Oliver Mtuksuzi and Afef Bocom (World) • 8 PM • NO COVER.

NEW CITY LEGION - Bingo vs Karaoke feat. Karaoke Hosted by Ben Disaster and Dildozor (DJ, Karaoke) • 9:30 PM • NO COVER.

Wednesday Mar 30

Live Music

BLACK DOG FREEHOUSE - Flying Fox and the Hunter Gatherers (Folk, Rock) • 8 PM • NO COVER.

BLUES ON WHYTE - JK and the Static (Blues) • 9 PM • NO COVER.

CELLI'S - Acoustic Battle of the Bands (Folk) • 9 PM • NO COVER.

FESTIVAL PLACE - Echoes of Ireland feat. The Magic of Ireland (Celtic) • 8 PM • \$30 AND UP. IN ADVANCE. SERVICE CHARGES MAY APPLY. CHECK WEBSITE FOR TIX.

HAVEN SOCIAL CLUB - Ron Sexsmith and Ash Moley (Folk, Rock) • 9:30 PM • \$22 IN ADVANCE, \$28 AT THE DOOR. E-TIX AT YEG.LIVE.CA.

HAVEN SOCIAL CLUB - Early Show! feat. Ron Sexsmith and Ash Moley (Folk, Rock) • 7 PM • \$30 AND UP. IN ADVANCE. SERVICE CHARGES MAY APPLY. CHECK WEBSITE FOR TIX.

REXALL PLACE - Alan Jackson with George Canyon and The Harters (Country) • 7 PM • \$30 AND UP. IN ADVANCE. SERVICE CHARGES MAY APPLY. CHECK WEBSITE FOR TIX.

SHERLOCK HOLMES: DOWNTOWN - Derina Harvey

(Celtic, Folk, Rock) • 9 PM • NO COVER.
WUNDERBAR • Diehazat Hietz with Borspelli and White Beauty (Punk, Rock) • 8:30 PM • \$5 AT THE DOOR.
 Dis/Club Nights
NEW CITY LEGION • Pinks & Punks feat. DJ Nick (DJ) • 9 PM • NO COVER.
THE DRUID • Karaoke Wednesdays! feat. Karaoke (DJ, Karaoke) • 9 PM • NO COVER.

OPEN STAGES

THURSDAY MAR 24
CARROT COMMUNITY ARTS COFFEE HOUSE • Zoomers Open Mic • 1 PM • NO COVER.
JEKYLL & HYDE'S HYDEAWAY • Highway All Ages Open Stage Jam • 7 PM • NO COVER.
FRIDAY MAR 25
THE LIZARD LOUNGE • Jam Session @ Lizard Lounge • 8:30 PM • NO COVER.
SATURDAY MAR 26
CARROT COMMUNITY ARTS COFFEE HOUSE • Open Mic @ The Carrot • 1 PM • NO COVER.
CROWN PUB • Acoustic Open Jam • 2 PM • NO COVER.
HILL TOP PUB • Open Stage @ Hilltop Pub Hosted by Blue Goat • 3:30 PM • NO COVER.
THE GAS PUMP CLUB AND BAR • Live Blues Jam • 3:30 PM • NO COVER.
SUNDAY MAR 27
CROWN PUB • Open Stage @ Crown Pub with host Better Us Than Strangers • 10 PM • NO COVER.
DEVANEY'S IRISH PUB • Celtic Jam Night Hosted by Keri Lynn Switzer • 5 PM • NO COVER.
EXPRESSIONZ CAFE • Sunday Night Songwriter's Stage • 7 PM • ADMISSION BY DONATION.
MONDAY MAR 28
DEVANEY'S IRISH PUB • Singer Songwriter Night @ Devaney's Hosted by Quentin Roddy • 8 PM • NO COVER.
KELLY'S PUB • Monday Night Open Stage feat. Open Stage @ Kelly's and Guests • 9 PM • NO COVER.
ROUGE LOUNGE • Open Mic @ Rouge Lounge • 9 PM • NO COVER.
TUESDAY MAR 29
CROWN PUB • Underground @ The Crown • 9 PM • NO COVER.
SPORTSMAN'S LOUNGE • Open Mic @ Sportsman's • 9 PM • NO COVER.
THE DRUID • Open Mic @ The Druid Hosted by Chris Wymers • 8 PM • NO COVER.
WEDNESDAY MAR 30
BRICK BAR & GRILL • Eat's N' Beats Wednesday and friends • 6 PM • NO COVER.
CROWN PUB • Dan Jam with Miguel & Friends • 8 PM • NO COVER.
DEVANEY'S IRISH PUB • Open Mic @ Devaney's hosted by Duff Robinson • 8 PM • NO COVER.
ELEPHANT & CASTLE WHYTE AVE • Open Mic @ Elephant and Castle • 8:30 PM • NO COVER.
EXPRESSIONZ CAFE • Expressionz Cafe Open Stage • 7 PM • ADMISSION BY DONATION.
PLAYBACK PUB • Open Stage @ Playback Hosted by JTB • 9 PM • NO COVER.
SECOND CUP 149 ST • Open Mic @ Second Cup Signature Place • 7:30 PM • NO COVER.

ARTS & CULTURE

Exhibits
15TH ANNIVERSARY ART BEAT GALLERY 26 ST ANNE STREET, ST ALBERT • New works by graphic artists • TUE-SAT 11 AM-5 PM • www.artbeat.ab.ca

ACCUMULATED PERCEPTION (ROBERT DMYTRUK) VISUAL ARTS ALBERTA GALLERY 10230 111 AVE • Gallery A • WED-FRI 10-4, SAT NOON-4, FEB 24-MAR 26 • visualartsalberta.com
AGRICULTURAL ECLIPSE (MARIE-ÈVE MARTEL) HAR-COURT HOUSE GALLERY 300 FLR, 10215 ST 12 • This body of work examines changes in the suburban landscape and in her first exhibition in Alberta, she touches on poignant subjects familiar to prairie residents • MON-FRI 10-5, SAT 10-4, FEB 24-MAR 26 • www.harcourthouse.ab.ca
ALBERTA SCULPTORS ASSOCIATION EXHIBIT GALLERY AT MILNER 7 SIR WINSTON CHURCHILL SQ • DAILY TIL MAR 30 Info: 780 944-5383 • www.epl.ca
COLOUR EXPLOSION (SOCIÉTÉ FRANCOPHONE DES ARTS VISUELS DE L'ALBERTA) CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 AVE • Elaine Berglund, Thérèse Bouwassa, Zoong Nguyen in Clayton Sauné, & the encaustics from our guests' Wymers in Wax • 10-6 MON-FRI, 10-5 SAT, MAR 25-APR 5 • www.svavara.com
CULINARY COLLECTION ALBERTA CRAFT COUNCIL 10186 106 ST • Exhibit & show • DAILY TIL APR 2
DRAWN OUTSIDE ART GALLERY OF ALBERTA 2 SIR WINSTON CHURCHILL SQ • The exhibition invites children and their grown-ups to explore the connections between art, artists and the natural world • TUE-JAN 29, 2012 • www.youraja.ca
EASTER EGGS GLENROSE HOSPITAL 10230 111 AVE • A private collection of Ukrainian Easter Eggs. Art on the Inside Gallery • DAILY TIL APR 3
EMILY CARR'S COSTAL LANDSCAPES ART GALLERY OF ALBERTA 2 SIR WINSTON CHURCHILL SQ • Nature and Spirit: 35 works span the Canadian artist's career and include many of the world's most recognized images • MAR 5-JUN 5 • www.youraja.ca
EXTREME METAL ART EXHIBIT NINA HAGGERTY CENTRE 9704 111 AVE • MAR 23-APR 2 • www.ninahaggertyart.ca
FEATHERS AND CHAPS (CHRIS RILEY) TASTY TONS BIS-TRO 9965 62 AVE • A Wild West Retrospective: new works by Alberta artist • DAILY TIL MAY 15 • www.rileyart.ca
GENESIS VASA PERRON STUDIO 118 PERRON ST, ST ALBERT • A Visual Account of Creation by Frank van Veen • WED 10-2, THU NOON-8, FRI 10-6, SAT 10-5 TIL APR 1 • Info: 780 418-8087 • www.vasa.ca
GRANDS ESPACES ALBERTAINS GALERIE PAVA 9524 87 ST • Featured: Karen Blanchet, Emma Gayer, Doris Charest, Monika Der, Suzanne Gaultier, Sylvia Grist, Patricia Lortie-Sparks, Jacques Martel, Danielle Petit, Diane Plasse, Ute Rieder and Nathalie Shevchuk-Park • DAILY TIL APR 10 Info: 780 461-3427
GROUP EXHIBITION LANDO GALLERY 1110 105 AVE • Including: Barbara McGivern, Karen Holden, Mel Helen, the Simais, Tara Wedman, Tisha Barzel, Tatjana Mikov-Popovik, Brit Faulkes, Roger Colson, Adèle Knowles, Rachel Mielke Hilbert & Berk) & Wladimir Pietuch • TIL MAR 26 Info: 780 990-1161 • www.landogallery.com
HAIDA ART ART GALLERY OF ALBERTA 2 SIR WINSTON CHURCHILL SQ • Mapping an Ancient Language: 80 works dating from the 18th and 19th centuries, one of the earliest and most significant collections in North America • MAR 5-JUN 5 • www.youraja.ca
INSTALLATIONS (BRIAN JUNG) ART GALLERY OF ALBERTA 2 SIR WINSTON CHURCHILL SQ • Three sculptural installations by internationally renowned Canadian artist best known for his transformative re-workings of everyday manufactured goods • TIL MAY 6 • www.youraja.ca
INSTRUCTORS SHOW MELCOR CULTURAL CENTRE 35 FIFTH AVE, SPRUCE GROVE • Show by instructors of Spruce Grove Art Group workshops and classes, both adult and children • 10:00AM-8:00PM MON-FRI, 10:00AM-5:00PM FRI & SAT TIL APR 2 Info: 780 962-0664 • www.

alliedarts council.com
JOY GLENROSE HOSPITAL 10230 111 AVE • Lisa Morris uses her photography to share views of the great outdoors to those who may be unable to reach those sights, Blue Curve Gallery • DAILY TIL APR 30
NEGOTIATING SPACES (LINDSEY BOND) HAR-COURT HOUSE GALLERY 300 FLR, 10215 ST 12 • Visual Recollections of Train Travel in Canada • MON-FRI 10-5, SAT 10-4, FEB 24-MAR 26 • www.harcourthouse.ab.ca
NEW ACQUISITIONS WEST END GALLERY 12308 JASPER AVE • Paintings from Claude Langevin, Grant Leier, Noie Barton and Greta Szekel. New glass arrivals from across Canada • 10:00AM-5:00PM TUE-SAT TIL APR 7 • www.westendgalleryttd.com
OUTSIDE (ALBERTA OIL PAINTERS) SCOTIA PLACE 10060 JASPER AVE • Inspired by their moments enjoyed in nature but created in the warmth and comfort of the studio, a mix of contemporary, traditional realism, and impressionism • DAILY TIL APR 23
PACIFIC (SCOTT PATINSON) AGNES BUGERA GALLERY 12310 JASPER AVE • Artist exhibition will consist of colourful abstract acrylic paintings on canvas • 10:00AM-5:00PM TUE-SAT TIL MAR 25 • agnesbugeragallery.com
PATTERNS IN GLASS ALBERTA HERITAGE MUSEUM 5 ST ANNE STREET, ST ALBERT • Metals Design in Beads. The design and creation of beadwork by Métis women • DAILY TIL JUN 30 • www.artsheregall.com
RECENT WOODBLOCK PRINTS NAESS GALLERY 10032 81 AVE • Intriguing multi-layered images • MON-WED & FRI 9:30-6:00, THU 9:30-8:00, SUN 12-5 TIL MAR 30 Info: 780 432-0240 • www.paintspost.com
SCULPTURE FROM THE HUMAN BODY RUTHERFORD SOUTH LIBRARY RUTHERFORD SOUTH 101 ST • Work selected from second IIII fourth year sculpture classes in the U of A Dept. of Art and Design • DAILY TIL MAR 30
SUN REALM (PAT WAGNERS) GLENROSE HOSPITAL 10230 111 AVE • The suite of paintings is a storyboard about Sunflower Characters and their antics in the garden. Mezzanine Gallery • DAILY TIL APR 30
THE CHRONICLES OF NARNIA TELUS WORLD OF SCIENCE 11211 1142 ST • Tour scenes from the legendary world of Narnia while learning about the science behind it • DAILY TIL MAY 1 • www.edmontonscience.com
THE FOREST SHOW (ALBERTA SOCIETY OF ARTISTS) MCMILLAN GALLERY 8440 112 ST • Everyone welcome • 10:00AM-8:00PM MON-THU, 10:00AM-5:00PM FRI & SAT TIL MAY 2 • www.artists-society.ab.ca
THE NATURE OF WATER (KATHRYN MANRY) VISUAL ARTS ALBERTA GALLERY 10230 111 ST • Gallery B • WED-FRI 10-4, SAT NOON-4, FEB 24-MAR 26 • visualartsalberta.com
THE SILENCE OF CHAPS (SHERI CHABA) ART GALLERY OF ALBERTA 2 SIR WINSTON CHURCHILL SQ • RBC New Works Gallery • In this new installation created for the AGA, the Alberta artist strings lines of wire throughout the space, creating an immersive physical experience • MAR 5-MAY 15 • www.youraja.ca
THE WOODS ARE LOVELY DARK AND DEEP PROFILES ART GALLERY OF ALBERTA 18 PERRON ST, ST ALBERT • The exhibition features artwork by Susan Casault, Kathryn Manny, Judith Martin, Arlene Wasylchuk and Lesley Roy • DAILY TIL APR 2 • www.artsheregall.com
WALTER J. PHILLIPS: WATER & WOODS ART GALLERY OF ALBERTA 2 SIR WINSTON CHURCHILL SQ • Featuring watercolours and woodcuts, the exhibition also includes rarely seen works produced early in the artist's career • TIL JUNE 5 • www.youraja.ca

Theatre
DIE-NASTY VARSONA THEATRE 10239 83 AVE • The Canadian Comedy Award-winning live improvised soap opera returns for its 20th season of romance, passion, betrayal,

ACCENT EUROPEAN LOUNGE 8223 104 ST • 780 431-0779 • www.accentlounge.com
ARDEN THEATRE • 5 ST ANNE ST, ST ALBERT • 780 459-1542 • www.ardentheatre.com
BLACK DOG FREEHOUSE • 10425 WHYTE AVE • 780 439-1082 • www.blackdogcafe.com
BLACKJACKS ROADHOUSE • 2110 SPARROW DR, NISKU • 780 955-2336 • www.blackjacksroadhouse.com
BLUE CHAIR CAFE • 9626 • 78 AV NW • 780 989-2861 • www.bluechaircafe.com
BLUE PEAR RESTAURANT • 10643 125 ST • 780 482-7778 • www.thebluepear.com
BLUES ON WHYTE • 10720 WHYTE AVE • 780 439-5058 • www.bluesonwhyte.ca
BRIXX BAR & GRILL • 10310 107 ST • 780 428-1099 • www.brixxbarandgrill.ca
CCIS, UNIVERSITY OF ALBERTA • 114 ST & 83 AVE • 780 431-0779
CAFE HAVEN • 9 SIOUX RD, SHERWOOD PARK • 780 477-5523 • www.cafehaven.ca
CARROT COMMUNITY ARTS COFFEE HOUSE • 9351 118 AV NW • 780 477-1500 • artsontheaven.org • www.carrotcasinodiamond.com • 7055 ARGYLE ROAD • 780 463-9467 • www.casinodiamond.com
CEILY'S • 10338 109 ST • 780 426-5555 • CEILYSEDMONTON.COM
CENTURY CASINO • 13103 FORT RD • 780 643-4000 • www.centurycasinocanada.com
CROWN PUB • 10709 109 ST NW • 780 428-5618 • www.crownpubpizzeria.com
DEVANEY'S IRISH PUB • 9013 88 AV NW • 780 465-4834 • www.edmontonpubs.com
EDMONTON EVENT CENTRE • 82556 WEST EDMONTON MALL • 780 489-7469 • www.edmontoneventcentre.ca
ELEPHANT & CASTLE WHYTE AVE • 10314 WHYTE AVE • 780 439-4545 • www.elphantaicastle.com • EDMONTON, WHYTE AVE
ELMWOOD HALL • 16415 83 AVE • 780 489-2179
EXPRESSIONZ CAFE • 9938 70 AV NW • 780 437-3657 • www.expressionzcafe.com
FESTIVAL PLACE • 100 FESTIVAL WAY, SHERWOOD PARK • 780 464-2852 • www.festivalplace.ab.ca
FILTHY MCNASTY'S • 10511A WHYTE AV NW • 780 432-5224 • www.filthy McNasty.ca
FRESH START CAFE • 484 RIVERBEND RD • 780 433-9623 • www.freshstarttstiro.com
GLENORA BISTRO • 10399 124 ST NW • 780 482-3531 • www.glenorabistro.com
HAVEN SOCIAL CLUB • 15202A STONY PLAIN RD • 780 756-6010 • www.thehavensocialclub.com
HILL TOP PUB • 8220-106 AVE • 780 490-7359 • www.thehilltoppub.ca
HORIZON STAGE • 315 JESPEREN AVE, SPRUCE GROVE • 780 962-8995 • www.horizonstage.com
JEFFREY'S CAFE & WINE BAR • 9640 142 ST • 780 451-8890 • www.jeffreyscafe.com
JEKYLL & HYDE'S HYDEAWAY • 10209 10 AVENUE • 780 426-5381 • www.thehydeaway.org
JOHN L HAAR THEATRE • 10451 155 ST NW • 780 497-4470 • www.macewan.ca
JUBILEE AUDITORIUM • 11455 81 AVE • 780 427-2760 • www.jubileeauditorium.com

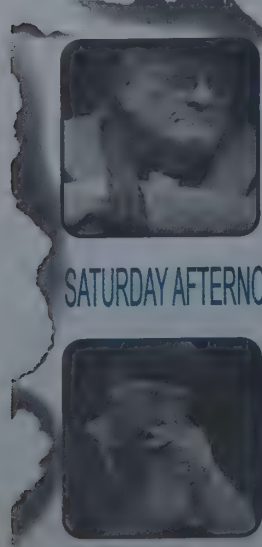
love, lust and laughs! • MONDAYS TIL MAY 30, AT 7:30 PM
DOG ROXY THEATRE 10708 124 ST NW • A 1950's Homefront Nighttime by Ion Lachlan Stewart. Directed by Bradley Moss. Starring Ion Lachlan Stewart, Sarah Sharkey and Vincent Forcier • 8:00PM TUE-SAT, 2:00PM SUN, TIL MAR 27 Info: 780 453-2440 tickets.theatrenetwork.ca

VENUE GUIDE

KELLY'S PUB • 11540 JASPER AVE • 780 451-8825
MCDUGALL UNITED CHURCH • 10025 101 ST NW • 780 428-1818 • www.mcdougallunitedchurch.com
MILE ZERO DANCE • 5533 JASPER AVE • 780 424-1573 • www.milezerodance.com
NEW CITY LEGION • 8100 GATEWAY BLVD • 780 945-0911 • www.newcitylegion.com
NEWCAP STAGE • WEM • 8872 170 ST • 780 431-0179 • www.wem.ca
ON THE ROCKS • 11740 JASPER AVE • 780 482-4767 • www.ontherocksedmonton.com
PAWN SHOP • 10551 WHYTE AVE NW • 780 432-5058 • www.pawnshoplive.ca
PLAYBACK PUB • 594 HERMITAGE RD • 780 475-2309
PLEASANTVIEW CLUB • 10860 ST AVE • 780 434-2870 • www.pleasantviewcommunityleague.ca
POLISH HALL • 10960 104 ST • 780 431-0779 • www.polishhall.ca
REXALL PLACE • 7424-118 AVE • 780 431-0779 • www.northlandscotland.com
RITCHIE UNITED CHURCH • 9624 74 AVE • 780 439-2442
ROBERT TEGLER STUDENT CENTRE • CONCORDIA CAMPUS • 780 431-0779 • www.concordia.ca
ROSE & CROWN PUB • 8195 10235 101 ST • 780 426-7827 • www.edmontonpubs.com
ROUGE LOUNGE • 10111 107 ST • 780 482-5152 • www.rougelounge.ca
RUSTY REED'S HOUSE OF BLUES • 12402 118 AV NW • 780 451-3900 • www.rustyreeds.com
SECOND CUP 149 ST • 8902 149 ST • 780 481-1238
SHERLOCK HOLMES: DOWNTOWN • 10012 101A AVE • 780 426-7878 • www.edmontonpubs.com
SHERWOOD PARK ALLIANCE CHURCH • 1011 CLOVER BAR RD, SHERWOOD PARK • 780 467-8404 SPACCA
SPORTSMAN'S LOUNGE • 8070 50 ST • 780 469-3999
STARLITE ROOM • 10030-102 ST • 780 428-1099 • www.starliteroom.ca
THAT'S AROMA • 11010 101 ST • 780 425-7335 • www.sorrentinos.com • THATS AROMA HTML
THE ARTERY • 9535 JASPER AVE • 780 441-6966 • theartery.ca
THE CITADEL THEATRE • 9828 101A AVE • 780 425-1820 • www.citadeltheatre.com
THE DRUID • 11606 JASPER AVE • 780 454-9928 • www.the-druid-edmonton.com
THE GAS PUMP CLUB AND BAR • 10166 114 ST • 780 488-4841 • www.gaspumpclubandbar.com
THE LIZARD LOUNGE • 13160 118 AVE • 780 451-8580
THE NEST @ LIT • 11782 102 STREET NW • 780 471-8160 • www.natsa.ca/nest.asp
UNITARIAN CHURCH OF EDMONTON • 10804 119 ST • 780 454-8073 • www.uce.ca
WILD EARTH BAKERY • 8902 99 ST • 780 425-8423 • www.wildearthbakery.com
WINSPEAR CENTRE • 9702 102 ST • 780 429-1992 • www.winspearcentre.com
WUNDERBAR • 8120 101 ST NW • 780 436-2286 • wunderbar-edmonton.com
YELLOWHEAD CASINO • 12464 • 153 ST • 780 424-9467 • www.casinodns.com

HUNCHBACK CITADEL THEATRE 9828 101A AVE • World Premiere. Love at its most potent, merciless and obsessive. Suitable for ages 12 and up. • FRI 7:30-10:00 PM • www.citadeltheatre.com
MIDNIGHT AT THE OASIS FESTIVAL PLACE 100 FESTIVAL WAY, SHERWOOD PARK • Middle Eastern Belly Dance recital featuring students, instructors & professional dancers, showcasing group & solo choreographies in traditional, folkloric & modern styles • MON-MAR 26, 7:30 PM Info: 780 449-3378
NEXT YEAR'S MAN OF STEEL (DAVID BELKE) VARSONA THEATRE 10239 83 AVE • 1940, New York. Super hero comic books are only two years old and struggling writer Everett Gardner is hired to create a new superhero • TUE-SAT 7:30PM & SAT-SUN 2:00PM TIL APR 3 Info: 780 429-1757, 780 434-5564 • www.toontheatre.com
SPACE OF WATER (MARI OSANAI & MILE ZERO DANCE) AZIMUTH THEATRE 1315 106 AVE • Using her open, fluid, and articulate dance style, Mari uses her body as a living water bag like a coccovate at the start of evolution, floating in space of water • MAR 25 & 26, 8:00PM • www.milezerodance.com
THE MAGIC OF IRELAND (ECHOES OF IRELAND) FESTIVAL PLACE 100 FESTIVAL WAY, SHERWOOD PARK • The McCourt brothers' play draws on their experiences in the form of a series of recollections told by a pair of young immigrants, with traditional Irish music, song and dance interludes • WED MAR 30, 7:30 PM • www.festivalplace.ab.ca
WEST INDIAN DIARY (GROUND ZERO PRODUCTIONS) STANLEY A. MILNER LIBRARY 7 SIR WINSTON CHURCHILL SQ • Set between 1969 & 1972, experiences of newly-arrived West Indians as they adjusted to a new and often challenging Alberta culture • MAR 24 & 26, 7:00PM Info: 780 420-1757 • www.groundzeroedmonton.org

Comedy
BROWN ON BOURBON THE COMIC STRIP BOURBON STREET, WEM • The Bear's Paul Brown hosts this Local Talent Night. Receive \$10 gift certificate for Hudsons on Bourbon with admission. • TUESDAYS AT 8:00 PM
COMEDIAN (JOHN CAPONERA) THE COMIC STRIP BOURBON STREET, WEM • Appearances on the Tonight Show with



Tim Williams

March 24-25, 2011

Setting in Canada in 1970, Tim is a studio musician, producer, and a performer in constant demand. He has played Folk / Blues / Jazz festivals and concert halls and clubs from Halifax, to Vancouver Island, to the Yukon.

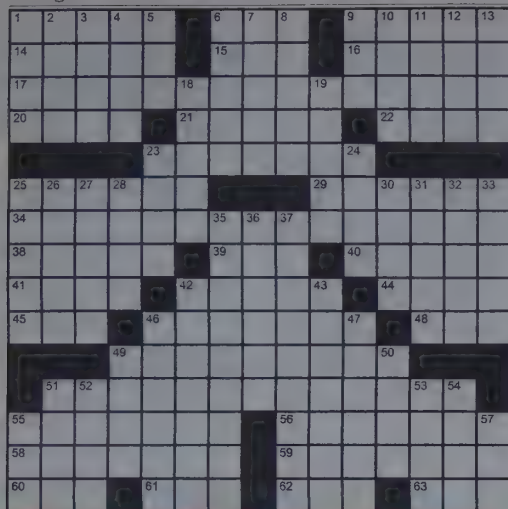
SATURDAY AFTERNOON JAM 3-6PM • LIVE MUSIC 6 DAYS A WEEK

Rusty Reed's Birthday Bash

March 26, 2011
 Come on down and celebrate with us and our very own Rusty Reed for his birthday bash. Lot's of fun, Great music, and a great time!



UPCOMING EVENTS:
 MAR 28 - Pete Turland
 MAR 29 - Moses Gregg & Grant Stovel
 MAR 30 - Little Charlie Trouble
 MAR 31 - Donald Ray Johnson



WESTERN PHILOSOPHY

ONE COMES TO MIND.

JONESIN' CROSSWORD by Matt Jones

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ACROSS

- 1 Company behind FarmVille and CityVille
6 Perrins' steak sauce partner
9 It may get passed in secret
14 Tennis star Chris
15 Clip-___ (tie types)
16 Magazine edition
17 Follow through on a promise
20 Leaky tire sound

- 21 Gave a rat's ass
22 Super Mario World console, for short
23 Isolates
25 Sudden increase in wind
29 Dig one's claws into
34 Be a positive, on balance
38 Went out with
39 "Ruh-___!" (Scooby-Doo line)
40 "Beavis and Butt-Head" spinoff

SOLUTION TO LAST WEEK'S PUZZLE

- 41 Gave the thumbs-up to
42 Portions (out)
44 Schooner filler
45 Debussy's "La ___"
46 Hands-free phone feature
48 Medvedev's country: abbr.
49 Breakfast cereal brand
51 Doing the nasty
55 Split-second look
56 Cream in the hair care aisle
58 Like some pantyhose
59 Swiss cheese
60 Baby docs
61 "It Was Written" rapper
62 180 degrees from NNE
63 Highest point

DOWN

- 1 Letters in a British puzzle?
2 Cosmetician Rocher
3 Wilco guitarist Cline
4 Gray, in Grenoble
5 Off-road ramblor
6 Ecological Seuss character, with "The"
7 ___ nous
8 Phoenixes rise from them
9 Lively dance

SASHA PANE BOAY
OGITAL CLUL OENO
CRAWL PIERCE JIVE
HESSESSMINNOW
ISHN EMT IDIG
MAP ABELIP
HELLHELLCOLLJ
OMIT OUTTIE INKS
HEYHEYMEETING
SNOAL HCG
NICK WIE EAT
HEHEECOMMINGS
MARGULIES INDORA
ARIA LTRS LAUER
DENS SHAY KNEES

- 10 Bears, in Bolivia
11 "Help ___ the way!"
12 Like some art class models
13 Dick Tracy's girl
18 Bad bacteria
19 She was told to "stifle" by Archie
23 Ran in the laundry
24 Have to have
25 Not Gomorrah
26 Reason for 2011 relief efforts
27 Speak
28 Filled with wonder
30 Simple rhyme scheme
31 Harder to find
32 Fond farewell
33 Russian rulers, once
35 What some are destined for
36 "A Buddhist walks up to a ___ stand and says, 'Make me one with everything'"
37 Blue man group?
42 Singer Etheridge
43 Folk singer Pete and his poet uncle Alan, for two
46 Go on
47 Candle-making material
49 MDXV doubled
50 Actor Neeson
51 Amorphous horror movie villain, with "The"
52 Mid-road turnarounds
53 Final, for instance
54 22-across rival, once
55 Ronny & the Daytonas hit
57 Oscar winner Harrison

WATER FOR LIFE CELEBRATION SACRED HEART CHURCH OF THE FIRST PEOPLES 10821 98 ST NW - FRI MAR 25, 4:00 PM edmontonwaterweek.wordpress.com

Meetings

BABES IN ARMS AND LAPS CARROT COMMUNITY ARTS COFFEE HOUSE 9351 118 AV NW - Moms and little ones meet - FRI MARCH 24 AT 10:00 AM

BALDWIN WALK (COMMUNITY WALKING PROJECT) BALDWIN CL HALL 12904 74 ST - All Ages - SATURDAYS, SUNDAYS TIL MAR 27 AT 10:00 PM

FOOD ADDICTS ST. LUKE'S ANGLICAN CHURCH 8424 95 AVE - THU 7 PM Info: 780-465-2019/450-6079

HERMITAGE WALKING GROUP (COMMUNITY WALKING PROJECT) HERMITAGE PARK 2115 127 AVE - Meet in the south parking lot. 1 hour walk - 10:00 AM, SAT & SUN TIL MAR 27

MAHAMUDRA STUDY PROGRAM KARMA TASHI LING 10502 70 AVE - TUESDAYS AT 7:00 PM

MILL WOODS WALKING GROUP (COMMUNITY WALKING PROJECT) MILL WOODS TOWN CENTRE 2331 66 ST - TUESDAYS, THURSDAYS TIL MAR 31, AT 9:00 AM

MONTHLY MEETING (FAIR VOTE ALBERTA) STRATHCONA PUBLIC LIBRARY 8331 104 ST - Upstairs in the Community Room. All are welcome. SECOND THU OF EACH MONTH AT 7PM www.fairvote.ca

OVEREATERS ANONYMOUS MISERICORDIA HOSPITAL 16940 87 AVE - Weekly support meetings - SATURDAYS AT 11:00 AM Info: 780-423-2546

PLEASANTVIEW WALK (COMMUNITY WALKING PROJECT) PLEASANTVIEW CL HALL 10860 ST AVE - Pleasantview Walking Group. Meet at the community hall - TUESDAYS TIL MAR 29, AT 5:45 PM

RUG HOOKING WOODVALE ACTIVITY CENTER 5804 39 AVE - SATURDAYS AT 2PM Info: 780-462-4884

SUIT UP AND SHOW UP: AA BIG BOOK STUDY PRIDE CENTRE 9540 111 AVE - Discussion and support group for those struggling with an alcohol addiction or seeking support in staying sober - SATURDAYS AT 12:00 PM

TWIN BROOKS WALK (COMMUNITY WALKING PROJECT) TWIN BROOKS PARK 113 ST & 11 AVE - MONDAYS TIL MAR 28, AT 6:30 PM

Learning

ART CLASSES AND WORKSHOPS HARDCOURT HOUSE GALLERY 3RD FLR, 10255 112 ST - TIL JUN 11 Info: 780-426-4180 harcourthouseartstrentrepreneur.blogspot.com

AWAKENING THE RIVER OF YOUR HEARTSONG PEARCE STUDIO 7252 101 AVE - Vocal improvisation. MONDAYS AT 7:00 PM Info: 780-465-2515

CLOWN (GERATORS AND FRIENDS) EDUCATION BUILDING (U OF A) 86 AVE & 113 ST - TUESDAYS FROM MAR 29 TO APR 19, AT 10:30 AM Info: 780-420-1757 www.tlondonresque.ca

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Room
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FREE STUFF

Late Night!
★
EDMONTON TONIGHT
★
"Live Variety Show"

*Who is a current senator who used to have his own local talk show in Edmonton during the '70s?

e-mail the answer to win@see.greatwest.ca by Friday March 25 2011 @ noon

WIN FREE STUFF

Enter for your chance to win a pair of tickets to the next instalment of Edmonton Tonight!

Featuring composer, arranger and conductor Harry Pinchin, it all goes down Friday, March 25 at 10:30 p.m. at Metro Cinema. or more information check out edmontontonight.net

EDMONTON'S BILINGUAL TOASTMASTERS CLUB
 CAMPUS SAINT-JEAN 8405 MARIE-ANNE-GABOURY (91 ST.)
 TUESDAYS 7:00 PM
EYES OF WONDER/HEARTS OF HOPE PROVIDENCE
 RENAISSANCE CENTRE 3005 19 ST. - FRI 7:00-9:00 PM
 AND/OR SAT 9:00 AM-2:30 PM INFO: 780-701-1854 www.providencecanada.ca
FACILITATED DRUM CIRCLES DANCE PERCUSSION
 STUDIO 7252 101 AVE. TUESDAYS AT 7:00 PM INFO: 780-465-2515
FLAMENCO DANCE CLASSES (JUDITH GARCIA) BECCON
 BEATS STUDIO 11805 94 ST. - SATURDAYS AT 1:00 PM INFO: 780-701-0773 www.flamencocentre.com
HEART DANCE WESTMOUNT FITNESS CLUB 12840 109 AVE. EDMONTON - E WEDNESDAYS AT 7:15 PM INFO: 780-465-2515
I AM THIRSTY (SR. JEANETTE FILTHAUT) PROVIDENCE

RENEWAL CENTRE 3005 19 ST. - MONDAYS 7:15 APRIL AT 7:00 PM www.providencecanada.ca
INTRODUCTION: WOMEN'S CYCLE CHARTING (BEAR HANDS HOLISTIC CARE) VARIOUS LOCATIONS VENUES CHANGE - SAT MAR 26, 11:00 AM INFO: 780-668-2200 bearhandsolistic.ca
MARIMBA LESSONS DANCE PERCUSSION STUDIO 7252 101 AVE. - THURSDAYS AT 7:00 PM 780-465-2515
OSTEOPOROSIS EXERCISE PRACTICE SESSIONS GREY NUNS HOSPITAL 100 VILLAGE RD W - MON MAR 28, 7:00 PM www.capitalhealth.ca
PAINTING BOOT CAMP 1: PROFILES ART GALLERY OF ST. ALBERT 19 PERRON ST. ST. ALBERT - MAR 12, 26 APR 2, 9, 23, 30, 1:30 PM INFO: 780-460-4310 www.artsheritage.ca
POWERLIFT INTERNATIONAL TRINITY UNITED CHURCH 8810 MEADOWLARK RD - THURSDAYS AT 7:00 PM
SALSA ROCKS ON THE ROCKS 11740 JASPER AVE - DANCE

lessons with Salica DJ to follow - THURSDAYS AT 8:00 PM
STUDIO Y YOUTH DROP-IN WORKSHOPS ART GALLERY OF ALBERTA 21R WINSTON CHURCHILL SQ - FRI MAR 25, 3:30 PM www.youthgap.ca
SWING DANCE AT SUGAR FOOT STOMP ORANGE HALL 10355 84 AVE - Beginner lessons followed by dance - SATURDAYS AT 8:00 PM
TANGO CLASSES ORANGE HALL 10355 84 AVE. - THURS-DAYS AT 7:00 PM INFO: 780-905-8505
THIS OLD EDMONTON HOUSE VARIOUS LOCATIONS VENUES CHANGE - VARIOUS DATES www.edmonton.ca
TOURS FOR TOTS ART GALLERY OF ALBERTA 21R WINSTON CHURCHILL SQ - WEDNESDAYS AT 10:00 AM www.youthgap.ca

Queer
G.L.B.T.Q. SENIORS GROUP S.A.G.E. BUILDING IS IR

WINSTON CHURCHILL SQ. - WEDNESDAYS AT 1:00 PM www.mysage.ca
COMMUNITY POTLUCK PRIDE CENTRE 9540 111 AVE. - SAT. TUES. OF THE MONTH 7PM
HIV SUPPORT GROUP PRIDE CENTRE 9540 111 AVE. - FIRST MONDAY OF EVERY MONTH
ILLUSIONS SOCIAL CLUB: CROSSDRESSERS THE JUNCTION 10242 106 ST. - SECOND FRIDAY OF EVERY MONTH
GLAMOROUS GRADS LONDONDERRY MALL 137 AVE & 66 ST. - THU 30 INFO: 581-785-7749
LIVER HEALTH MONTH (CANADIAN LIVER FOUNDATION) VARIOUS LOCATIONS VENUES CHANGE - LIVERIGHT! Learn how - THU MAR 31 www.liverinfo.ca
Exhibits
FREE TOURS GOVERNMENT HOUSE 12845 102 AVE. - EVERY SUN & HOLIDAY MON. 11:30 AM-4:30 PM INFO: 780-472-2281

YOUTHSOUTH SOUTH OLD STRATHCONA YOUTH SOCIETY 10325 83 AVE. - Drop in/group activities - WEDNESDAYS AT 3:30 PM
Activism
CALL FOR NOMINATIONS VARIOUS LOCATIONS VENUES CHANGE - DEADLINE MAR 25 www.edmonton.ca
GLAMOROUS GRADS LONDONDERRY MALL 137 AVE & 66 ST. - THU 30 INFO: 581-785-7749
LIVER HEALTH MONTH (CANADIAN LIVER FOUNDATION) VARIOUS LOCATIONS VENUES CHANGE - LIVERIGHT! Learn how - THU MAR 31 www.liverinfo.ca
Exhibits
FREE TOURS GOVERNMENT HOUSE 12845 102 AVE. - EVERY SUN & HOLIDAY MON. 11:30 AM-4:30 PM INFO: 780-472-2281

classifieds

PHONE: 430-9003 | FAX: 432-1102 | EMAIL: classifieds@see.greatwest.ca

130. Coming Events

ALBERTA BALLET remounts company favourites "Serenade" and "Vigil of Angels," for an evening of soaring, soaring and spiritual athleticism that inspires us to remember all that is good in life. Performances: Mar 24 - 26, Southern Alberta Jubilee Auditorium, and April 1 - 2, Northern Alberta Jubilee Auditorium. Tickets at www.albertaballet.com

190. Announcements

ATTENTION RESIDENTIAL School Survivors! If you received the CER (Common Experience Payment), you may be eligible for further cash compensation. To see if you qualify, phone toll free 1-877-988-1145 now. Free service!

DIRECT ENERGY and the Alberta Weekly Newspapers Association (AWNA) are looking for Albertans to help recognize our province's remarkable volunteer spirit with the seventh annual Volunteer Citizen of the Year Award. Nominations are now being accepted and will close Friday, April 1, 2011. The Alberta Volunteer Citizen of the Year Award program is designed to recognize the significant efforts of these individuals whose contributions make their communities a better place to live. The award itself consists of: \$1,000 cash prize to the winner; \$5,000 cash grant to the winner's organization; a letter of choice in their respective community; recognition of the winner's achievement through a commemorative award, article and photo to be published in AWNA newspapers across Alberta; \$1,000 cash grant to four semi-finalists' organization/cause of choice in their respective communities; and special recognition of the four semi-finalists' Volunteer Citizen of the Year Award rules and details can be found online at www.awna.com or www.directenergy.com/voicy, or can be picked up at AWNA member newspaper offices.

200. Business/Invest. Oppor.
 25-SUITE (1700) Apartment/Approved Condo for sale in Camrose, Alberta. Good stable community. No problem keeping it rented for the past 4 years. \$75,000./door or \$1,875,000. asking. May look at trades. \$180,000. plus rent/yr. 403-508-1700.

80% COMMISSION Travelonly has 500 agents across Canada. Business opportunities with low investment, unlimited income potential, generous tax/rate benefits. Run your travel company, full-time, part-time from home. Register for free seminar; www.travelonly.ca. 1-800-608-1117, ext. 2020.

ARE YOU highly motivated? Learn to operate a Mini-Office Outfit from home. Free online training, flexible hours, great income. www.duplicatesimply.com

BE YOUR OWN BOSS with Great Canadian Dollar Store. New franchise opportunities in your area. Call 1-877-388-0123 ext. 229 or visit our website: www.dollarstores.com today.

MOMS EARNING MORE Work from home part or full-time. No selling. No inventory. No parties. No risk. www.momsearningmore.com

410. Education/Training

BECOME A Cardiology Technologist while remaining in your own community. Based on the Canadian Medical Association (CMA) Accredited program and utilizing a combined delivery ("hybrid") format, students in different regions throughout Alberta can take our program while remaining in their home communities for all academic coursework (some travel may be required to complete lab and clinical program requirements). Approved by the Canadian Society of Cardiology Technologists (CSCST). Toll free 1-855-CARDIO-0 (1-855-227-3460); www.stenbergcollege.com

HOSPITALITY AND TOURISM fast growing industry. Enroll now. Learn leadership skills, study convention, food, beverage and human resources management. On-campus residences home town atmosphere. GPRC Grande Prairie campus. 1-888-539-4772; www.gprc.ab.ca

LEARN FROM HOME Earn from home. CanScribe Career College offers courses: Medical Transcription and Computers. Great work at-home opportunities. Enroll today! 1-800-461-1535; www.canscribe.com; info@canscribe.com

WORK IN HEALTH SERVICES as a Unit Clerk. 18 week program teaches medical terminology, health care billing, client records etc. On-campus residences, home town atmosphere. GPRC Grande Prairie campus. 1-888-539-4772; www.gprc.ab.ca

1005. Help Wanted

ARTIST WANTED: Thermoforming company is looking for qualified artists for carving/painting of 3D props. Contact: Production Supervisor (780) 433-2625

Zuppa Cafe is looking for full and part time employees. Starting at \$13/hr. 780-482-1741

1500. Help Wanted - Alta.

ADWST MARKETING INC., the marketing and promotions bureau for the community newspapers industry on the prairies is seeking an organized and energetic individual with a passion for newspaper marketing to be our new Advertising Coordinator. Complete posting including position responsibilities available online at: <http://www.workopolis.com/EN/0/b13016226?uoc=E4>

ALL ROUND EMPLOYEE for housekeeping, tavern/store in small town friendly hotel. Full-time, room included. Phone Marg 403-779-2496 in Youngstown, Alberta.

AUTOMATED TANK Manufacturing requires Welders immediately. Great wages/benefits. Fax resume to 780-946-2241, or email: cindy@autotanks.ca

CLASS 1 and 3 Drivers. Day and hourly rates. Work in Rocky Mountain House area. Current no. tickets. Fax resume 403-845-3903.

1500. Help Wanted - Alta.

AT FILMS - INC is an agribusiness company that markets globally. We manufacture products for the horticultural and industrial markets and require an experienced & reliable Customer Service Representative. Responsibilities include Working independently and/or with the account, suggesting alternative orders via phone, fax or email. Providing pricing, product information & samples & dealing with customer issues. Confirming stock availability for customers and/or suggesting alternative products. Qualifications: Preference given to persons with an Ag background, Customer Service and order entry experience. Attention to detail, accuracy & ability to perform in a fast paced environment are essential. Customer focused & able to work under pressure. Strong computer skills (Microsoft Office, Excel, Word and Outlook). This is a general overview of the position & is not all-inclusive. We offer a competitive salary, pension & benefits plan. If you have the qualifications & drive to succeed with a solid organization, please submit your resume by April 6, 2011 to: AT Films Inc., Human Resources Department, PO Box 838 Station Main, Edmonton, AB T5L 2L4, Fax: 780-426-7790. Email: Careers@atfilmsinc.com. Please reference the position you are applying for. No Phone Calls please! We thank all candidates for their interest. Only those selected for an interview will be contacted directly.

DELIVER RV TRAILERS for pay! Successful RV transport company seeking pickup owners to deliver RV's from U.S. to Canada. Paying top rates; www.horizontransport.com/Canada

DIFFERENCE BETWEEN Men and Boys? Men fix their toys! Become an Outdoor Power Equipment Technician. Work on watercraft, A.T.V.s, snowmobiles, etc. Credit towards Apprenticeship GPRC Campus 1-888-999-7882; www.gprc.ab.ca/fairview

EXPERIENCE AD SALE REP for new Canadian rural lifestyle magazine. Commission. Serious inquiries only. Send resume to editor@heartsmag.ca or call Cindy, 204-372-6121.

GIANT TIGER now hiring - Management Opportunities. Rediscover the excitement of retail. Our innovative and no-nonsense approach to retail allows merchants to focus on results and succeed as entrepreneurs. The successful candidate would be looking for a challenging career in a hands-on and fast paced retail environment. Apply at <http://www.norwest.ca/careers/canada>

GPRC, Fairview Campus (located in the heart of Alberta's Peace Country in northwestern Alberta) requires a Welding Instructor to commence immediately. Visit our website: www.gprc.ab.ca/careers

HAVE FUN making money as an actor, actress or film extra on Calgary movie sets. All ages required. Phone 403-521-0077.

1500. Help Wanted - Alta.

EXPERIENCED PROJECT Manager Required. Industry leading international remediation company is seeking a strong leader with excellent communication skills. We clean dirt, a lot of it, anywhere. We have practical experience in large excavation and dirt transport project logistics. Mechanical and electrical aptitude. Asphalt plant experience an asset. Understanding of regulatory specs throughout Canada would be helpful. Willing to travel. Possibility for international work. Experience working with aboriginal community helpful. Educational background in land and resource reclamation beneficial. French or other languages would be an asset. Great family owned business to work with. Competitive salary/benefits. Bonuses. Benefits Phone: HR Consultant Mike 780-445-0020. Fax resume to 780-482-0931. novacom1@telus.net Website: www.nrsc.ab.ca

HD MECHANICS HAZCO Environmental Services is seeking HD Mechanics for both Calgary and Edmonton. To apply please visit us online at www.hazco.com or fax resume to 403-253-3188

INTERIOR HEAVY EQUIPMENT Operator. School Locations in Alberta & BC. Hands on real world training. Full sized equipment. Job placement assistance. Funding available. 1-866-639-9353; www.theschool.com

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CLASS 1 and 3 Drivers. Day and hourly rates. Work in Rocky Mountain House area. Current no. tickets. Fax resume 403-845-3903.

1500. Help Wanted - Alta.

HOLIDAY ON HORSEBACK in Banff, Alberta. Seeking individuals interested in riding in the Rockies! Hiring for trail guides, cooks, carriage drivers and packers. Horse experience required. Also looking for sales clerks/reservation agents in busy western shop. Must share enthusiasm for the western lifestyle. Staff accommodation available. warner@horseback.com; www.horseback.com

HOMEWORKERS get paid daily! Now accepting Simple full/part-time data entry & online computer related work is available. No fees or charges to participate. Start today, www.abwoc.com

IMMEDIATE OPENING for full-time Registered Massage Therapist to join our team in Jasper, Alberta. Excellent pay and many perks. mountaindayspa@gmail.com; 780-852-3252; www.mountainwellnessdayspa.com

INTERIOR HEAVY EQUIPMENT Operator. School Locations in Alberta & BC. Hands on real world training. Full sized equipment. Job placement assistance. Funding available. 1-866-639-9353; www.theschool.com

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1500. Help Wanted - Alta.

MEDICAL OFFICE Trainees needed! Hospitals & doctors need Medical office & medical admin staff! No experience? Need training? Career training & placement available! 1-888-748-4126

REQUIRED IMMEDIATELY qualified Pipeline Locators for the Drayton Valley area. Fax 780-514-7380 Email bottomline@locating4explor.net Bottom Line Locating Inc. Only selected applicants will be contacted for interview.

SEEKING A CAREER in the Community Newspaper business? Post your resume for FREE right where the publishers are looking. Visit: www.awna.com/resumes_add.php

SOUTH ROCK LTD is hiring for all positions: Milling personnel, Paving personnel, Safety Advisor. Experience with asphalt preferred. Valid drivers license required. Send resume Attention: careers@southrock.ca Fax 403-566-1327; www.southrock.ca

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1500. Help Wanted - Alta.

WANT TO BE A Mechanic? Can't get your foot in the door? General Mechanic program - GPRC Fairview Campus. Hands-on training in Heavy Duty and Automotive Technician. Write apprenticeship exams. On-campus housing 1-888-999-7882; www.gprc.ab.ca/fairview

1600. Volunteers Wanted
 Alberta Artists with Brain Injury Society (AABIS) seeking volunteer Board member - Treasurer & Contact. ily@ebis.ab.ca

Le Tour de l'Alberta not for profit bike ride needs volunteers on July 24! Email: volunteer@tourdalberta.com

Volunteers needed to assist riders with disabilities at the Whittemar Equine Centre in Edmonton for the Little Bits Therapeutic Riding Association from April 3 - June 12. For more info: littlebits@volunteersapplication.asp

Volunteers with Depression Needed at University of Alberta. Please call 780-407-3906 if interested.



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TOLL FREE: 1-866-534-7218
www.norquest.ca

NorQuest

1600. Volunteers Wanted

Volunteers needed for Dance Theatre Production

Movements: Afro-Caribbean Dance Ensemble, an exciting downtown dance company conveniently located on Jasper Avenue next to the Bay Trail station, is currently preparing for our upcoming major dance (theatre production at the Jubilee). We are looking for enthusiastic volunteers for the following positions:

- Food / Beverage Coordinator
- Graphic Designer
- Office Assistant
- Out of Town Performers Host
- Performers Coordinator
- Production Assistant
- Ticket Sales Coordinator
- Videographer
- VIP's & Sponsors Liaison
- Wardrobe Director

If you enjoy meeting new people and are looking for a fun filled summer, please reply by e-mail to movementsdance@shaw.ca

2010. Musicians Available

Etc. ukulele player seeking rockabilly/folk country or indie pop band. Call Luke 780-919-1395

2020. Musicians Wanted

3-piece band looking for bass player 50s, 60s, 70s, 80s music. Call Tony 780-464-8066

Drummer needed for cover band. Pro gear/fatality. Experience required. Shows booked. Call Bernie 780-660-3296

Looking for blues/hot players. Derek 780-466-7532

Rock/country/blues duo seeks serious, ambitious, kick-ass/keyboards. Contact via facebook.com/SaralabelMusic

Singer or screamer/lyricist needed for newly completed heavy metal project. Musical influences are: Darkest Hour, Baptized in Blood, Lamb of God etc. Music for 10 tracks already done, just waiting for your lyrical genius! ponchopower84@hotmail.com

2200. Massage Therapy

IF YOU'RE TIRED OF INEFFICIENT THERAPY. Therapeutic Massage. Open Saturdays. Handi By appointment only 1-800-968-6139 (Edmonton)

2200. Massage Therapy

Massage Therapy: Relaxation, Therapeutic, Deep, Sport, Reflexology, Acupressure. Centre 8211 1103 8925-82 Ave Edmonton 1Janinam@bell.blackberry.net 780-238-6106

3010. Auctions

COLLECTOR CAR AUCTION, April 15, 16, Edmonton Motor Show, Expo Center Over 70,000 people in attendance Taking all makes & models for the auction. To consign call 403-3-396-0304; TheElectricGarage.com

UNRESERVED FARM AUCTION, April 12/2011, Finlayson, Alberta Agricultural and antique tractors, combines, headers, swather, spreader, trucks, trailers and much more! Ritchie Bros. Auctioneers, 1-800-491-4494, rauction.com

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CRUISIN' THE COSMOS

the rules to get it. But have you ever tried just asking for help?

LIBRA (SEPT. 23 – OCT. 22)

Havin' your bubble burst on you is always a big-league bummer. But luckily, since you hold the scales of balance, you'll be well aware of the good that comes out of it as well as the bad. That should make it much easier to grin and bear it this week.

SCORPIO (OCT. 23 – NOV. 21)

Like all good loyal subjects of Bacchus, you tend to get some of your best ideas when you're blotto. Problem is, trying to put it into practise while you're still pickled is a piss-poor strategy. Wait and implement the idea when you're straight or no matter how good the notion, the product you'll hate!

SAGITTARIUS (NOV. 22 – DEC. 21)

Like all good loyal subjects in your sign and you'll be hooked up to the divine, so pay damn close attention to what comes in over the line. It may seem sorta silly to say now, but someday it's sure to set you up for success – and that ain't no BS!

ARIES (MARCH 21 – APRIL 19)

Now that the task has finally been completed, it's time for your ass to be seated. Stay lo, pro, and rein in your ego 'cause if you start prancin' around the place like a prima donna, respect for you will wilt like a flower in a sauna!

TAURUS (APRIL 20 – MAY 20)

Look, just 'cause you're a fixed sign it don't mean you can't ever change. Heck, sometimes you've got no choice – like this weekend. As big a burr under the saddle it can be, you oughtta be aware it can be a blessing and not necessarily something to battle so warily.

GEMINI (MAY 21 – JUNE 20)

Y'know, following your heart is cool and everything, but if you're not careful you could end up causin' yourself way more work than it's worth. Chasin' after everything shiny and glittery might only get you the world's biggest collection of cigarette foil and pop-can tabs.

CANCER (JUNE 21 – JULY 22)

Your work's cut out for you, crabs. Spring's the time to tidy up all the dead rot in the yard and your life. Rake up all the scattered thoughts layin' around, and get out the ol' pooper-scooper to clean up all the crap that's accumulated. It'll make playing in there a whole lot more pleasurable.

LEO (JULY 23 – AUG. 22)

Now don't go doin' something dopey this week to prove you ain't no cowardly lion. Impulsively pouncing to protect your rep could do more damage than pump it up. Especially if you're bein' played!

VIRGO (AUG. 23 – SEPT. 22)

Virgos are renown for their super selective taste, so when you have an overpowering desire for something worthy, you're willin' to do whatever you need to attain it. You'll work your ass off for it, try to trade for it and even go outside of

SAVAGE (cont'd from p. 30)

our kitchen, he handed me an envelope and asked me to fill out a survey regarding his service. I read the following: "My name is Mistress [REDACTED] and I control the male who just gave you this letter. He and I live the lifestyle of Female Supremacy. In our lifestyle of Matriarchy, women issue direction and men obey."

The letter went on to ask for feedback about his performance, whether he was appropriately submissive, whether he addressed me as "Ma'am" or "Mistress," and it ended: "To obtain the best possible service, order this male to give you his key. Keep the key until you are completely satisfied with his attitude or work. Use him as you wish. He must obey."

I don't know much about Dom/sub culture, Dan, but I can't shake the feeling that by hiring this particular electrician, I was unwittingly included in his sex life, and that totally creeps me out.

Am I wrong? Are we judgmental prudes if we never hire Sparky ever again?

Apparently Naive Housewife

You weren't dragged into Sparky's sex life when you hired him, ANH, but when he made the choice – perhaps he felt he was just following orders – to hand you that envelope. At that point, he involved you in his sex life, which was rude and unprofessional.

Most women who aren't interested in sharing an erotic moment with Sparky – because they're not into Dom/sub play or not into Sparky – would feel uncomfortable reading that letter, which suddenly sexualized a nonsexual exchange of goods and services. Some women – to say nothing of their husbands – would feel deeply violated.

Making women feel uncomfortable or unsafe in their own homes by springing your erotic submission on them – and requiring them to participate without first obtaining their explicit consent – is sexual aggression masquerading as erotic submission. And it's not okay.

Professional Dom, sex bomb, and sex blogger Mistress Matisse (www.mistressmatisse.com) agrees with me: "That's totally inappropriate," Matisse said in an e-mail. "Those folks did not agree, either overtly or by any action, to be involved in topping that man. If his Mistress really exists, then they are both complicit in creepiness. It's also quite possible that he has no female partner, he just says so as part of his fantasy."

If I were you, ANH, I wouldn't hire Sparky again. Not because I wouldn't mind having a submissive electrician around the house – that sounds like fun, actually – but because I wouldn't want an electrician around the house, submissive or not, who displayed poor judgment and had no boundaries.

CONFIDENTIAL TO KIMBO: It sounds like you made the right choice when you DTMFA'd that dude.

Find the Savage Lovecast (my weekly podcast) every Tuesday at thestranger.com/savage. mail@savagelove.net

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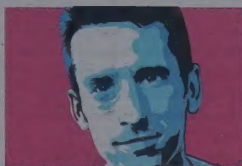
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POTENTIAL 'KINKY' PARTNERS

Three months ago, my sociopathic girlfriend dumped me because

the army and don't want to get into a serious relationship, and (2) I'm having a hard time finding people willing to have casual-yet-kinky sex. I tried online, but the minute someone sees the "going into the army" portion of my profile, they assume I'm some sort of conservative prick. But I am liberal and open-minded and just looking to have some NSA sex before I leave for the army. Help!

Kinky Open-Minded Soldier

I enjoy the cuddling and kissing, talking and outings that are part of coupledom, and it pains me to think I'm doomed to be alone, forever, just because shoving genitals together sits at #48 on my life priority list. Please let me know what I should do. He's talking about a future together, and I am on the verge of confessing but afraid to lose him as well.

Doesn't Really Yearn

Either you've misread my past advice

DROP THE ARMY PORTION OF YOUR PROFILE, BUT ALSO HAVE A KINKY AND/OR ADVENTUROUS FRIEND TAKE A LOOK AT THE REST OF YOUR PROFILE. IT COULD BE THAT SOME OTHER PART IS GIVING OFF A CREEPY, UNSAFE, OR INEPT VIBE

I was going into the military. Afterward, I found out she was cheating on me with a married man. The one great thing about her was that she opened me up. At 22, I'd been in only a few other relationships. The sex with her was amazing, and she opened me up to different things (kinks, dirty talk, foreplay). I now have two problems: (1) I am going into

If the "going into the army" portion of your profile is preventing you from finding kinky NSA sex partners, KOMS, omit the "going into the army" portion of your profile. Your NSA sex partners may, after meeting you, inquire about your future plans. But you don't need to disclose your hopes, dreams, and political leanings to potential NSA hookups, particularly if you feel that your plans are prejudicing kinksters against you.

But I'm not sure the army portion of your profile is the issue. There are a lot of conservative kinksters out there (I hear from them whenever I tear into a conservative politician in this space), and there are a lot of liberal/hippie/NPR-listening kinksters out there who are attracted to military guys despite their politics (I hear from them whenever they want permission to cheat on their pansy-ass, hypersensitive hippie boyfriends with gruff 'n' buff military guys).

Drop the army portion of your profile, KOMS, but also have a kinky and/or adventurous friend take a look at the rest of your profile. It could be that some other part is giving off a creepy, unsafe, or inept vibe — do you mention that you hadn't heard of foreplay until you were 22? — and it's that part that's turning off otherwise up-for-army-boy kinksters.

I'm a youngish (barely under 30) woman, currently involved in a great hetero relationship: My boyfriend is caring, unlike some men I've dated before, and I see him as a life partner. The trouble is, I find sex profoundly boring. I get vaguely "horny" maybe twice a year, and I don't like sex. Now I'm starting to wonder if being sexually uninterested disqualifies me from being with my BF.

Judging from your past advice, it does. Is this something I should disclose so that he can leave me?

to the sexually disinterested, DRY, or you've only read mischaracterizations of my past advice on angry asexual blogs.

So once more with feeling: Being asexual or minimally sexual does not disqualify you or anyone else from having a relationship or enjoying all of the swell, non-genitalia-related things that come with coupledom. It does complicate your desire, however.

Because you can't — you shouldn't — mislead your boyfriend about who you are.

He has a right to know how you feel about sex before he marries you, DRY.

At the moment, he assumes — and it's an entirely rational assumption — that you're attracted to him not just in the cuddling, kissing, talking, and outing departments, but sexually as well.

That you're not all that interested in sex with him or anyone else is something he has a right to know before marriage and/or kids.

But even if your current BF leaves you, DRY, you're not necessarily "doomed to be alone." There are men out there who feel the same way about sex that you do. If your boyfriend dumps you, come out as very nearly asexual and go find yourself a very nearly asexual guy who wants to cuddle, kiss, talk, and out. And if you do ultimately wind up alone, DRY, no whining. There are lots of happily partnered asexuals out there and lots of unhappy sexuals who wound up alone despite their interest in sex.

My husband and I hired an electrician, whom I will call "Sparky."

We hired Sparky once before, and he was completely professional. One quirk: He would call me "Ma'am" instead of my name.

Halfway through Sparky's four-hour rewiring marathon in

SAVAGE cont'd on p.29



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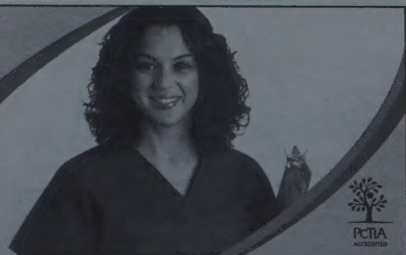
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